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**THE IOWA JOURNAL OF HISTORY
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THE
IOWA JOURNAL
OF
HISTORY AND POLITICS

BENJAMIN F. SHAMBAUGH
EDITOR

VOLUME XXXVII
1939

PUBLISHED QUARTERLY BY
THE STATE HISTORICAL SOCIETY OF IOWA
IOWA CITY IOWA
1939

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JANUARY 1939



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Iowa City Iowa

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THE IOWA JOURNAL OF HISTORY AND POLITICS
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THE TERRITORIAL CENTENNIAL OF IOWA

On June 12, 1838, President Martin Van Buren signed the bill whereby the Territory of Iowa was born on July 4, 1838. This sprawling wilderness contained nearly 200,000 square miles — an area larger than that of any State in the Union today except Texas. It was bounded on the east by the Mississippi River and on the west by the muddy Missouri. The pine-clad forests of Canada hemmed its northern outskirts while the northern boundary of the State of Missouri formed its southern limits. Only about 10,850 square miles of the Territory were open for settlement in 1838. This tract, in the southeast corner of the Territory, had been divided into twenty-one counties which boasted a population of 22,819 in 1838. The remainder of the country was still the Indians' hunting ground.¹

A century later, in 1938, the State of Iowa embraced 56,147 square miles and contained a population of two and one-half million people in its 99 counties. The changes that one hundred years had brought were amazing. The city of Des Moines alone contained seven times as many people in 1938 as were counted in the whole Territory in 1838. Then a 160-acre farm could be staked out and purchased for \$1.25 an acre: a century later the average value of land in Iowa was around \$88 an acre. In 1838 a log cabin could be raised in the Black Hawk Purchase at virtually no cost save the labor of the pioneer and his neighbors. In 1930 the average farm dwelling in Davis County cost \$1676 while that in Scott County cost \$3266. In 1840

¹ Petersen's *The Birthday of the Territory* in *The Palimpsest*, Vol. XIX, pp. 241-250; Petersen's *The Geography of Iowa Territory* in *The Palimpsest*, Vol. XIX, pp. 264-274.

the value of poultry of all kinds was \$16,529. In 1936 Iowa poultry was worth \$26,841,522 while eggs added \$40,205,502 more to the total value of farm products which amounted to \$537,105,540. In 1838 people thought in terms of the covered wagon, the stagecoach, and the steamboat. In 1938 they were thinking in terms of radio, television, talking pictures, streamlined automobiles, railroads, and airplanes. Four breathless generations had seen more changes in a century than mankind had witnessed in two thousand years of history. Iowans were beginning to think that it was time to take inventory of the past achievements of the State: the centennial anniversary of the establishment of the Territory of Iowa seemed to provide just the right opportunity.²

In the observance of any public anniversary there are at least two approaches. One is that of the historian; the other that of the promoter. The Territorial Centennial of Iowa had been in the mind of the State Historical Society of Iowa as early as 1930 when the entire twelve issues of *The Palimpsest* were devoted to the general theme "Iowa and the Nation". In January of that same year the Society published William J. Petersen's *Some Beginnings in Iowa*, an article in THE IOWA JOURNAL OF HISTORY AND POLITICS which stressed the period up to 1838. *The First Hundred Years*, an article by Ruth A. Gallaher, appeared in THE JOURNAL for October, 1933.

Since 1932 each Iowa History Week celebration has stressed some centennial: in 1932 the central theme was devoted to the Black Hawk Purchase; in 1933 to the permanent settlement of Iowa; in 1934 to the attachment of Iowa to the Territory of Michigan; in 1935 to the Dragoon expedition up the Des Moines Valley; and in 1936 to the establishment of the Territory of Wisconsin. The year

² Petersen's *In the Fields* in *The Palimpsest*, Vol. XIX, pp. 275-285.

1937 was not distinguished for any one outstanding event so Iowa History Week and *The Palimpsest* simply featured such incidents as the founding of the first bank in Iowa, the first land surveys, and the second Black Hawk Purchase. During this same period the Society published such useful volumes as Black Hawk's *Autobiography*, Shambaugh's *History of the Iowa Constitutions*, and Albert M. Lea's *Notes on Wisconsin Territory*. Thus, a wealth of material had already been made accessible to Iowans when the Centennial of the Territory of Iowa arrived in 1938.

THE IOWA CENTENNIAL COMMITTEE

The genesis of the idea of popular celebrations of the Territorial Centennial may be traced to "The Believers in Iowa", an organization formed in 1934 to sell Iowa on the idea that business was better than the psychology of the people. Although the observance of the Centennial of the Territory of Iowa probably had been in the minds of many Iowans, the honor of initiating a Statewide observance has been credited to W. Earl Hall, editor of the *Mason City Globe-Gazette*. Hall invited about sixty prominent Iowans to meet at the Hotel Fort Des Moines on February 13, 1937, for the consideration of a Centennial observance. After an exchange of views by those present it was decided to attempt to secure legislative action to sponsor such a celebration.³

Following this suggestion, Senator Earl Dean of Cerro Gordo County introduced Senate Concurrent Resolution No. 13 authorizing the Governor "to appoint a statewide, non-salaried committee of at least twenty-five persons to be known as the Iowa Centennial Committee, which shall

³ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, p. 3. The abstract of minutes of the Iowa Centennial Committee, together with other data, has been deposited in the archives of the Historical, Memorial and Art Department at Des Moines.

be charged with planning and promoting of statewide, regional and local observances in 1938 of the one hundredth anniversary of the Iowa territory". The Iowa legislator believed, first of all, that a Centennial observance would secure "nationwide publicity" for Iowa. It was also felt that it would "impress our citizens and prospective citizens" with the growth and progress of the Hawkeye State, thereby making them more "Iowa conscious" and thus "selling Iowa to Iowans". Finally, centennial celebrations would cause Iowans "to travel over the state to see what Iowa has to offer", giving cities and towns the opportunity to "build celebrations to attract visitors and to promote business".

The authors of the resolution believed such a program could be achieved in a number of ways: by promoting historical celebrations throughout Iowa; by marking historic sites; by publishing books and maps on Iowa history; by developing a special course of study on Iowa history for the schools; by publishing centennial newspaper editions; by urging various nationalities to portray their rôles in the development of Iowa; by adopting the slogan "See Iowa this year"; by listing Iowa's contributions to science, invention, literature, music, art, industry, exploration, education, and statesmanship; by requesting the State Fair and county and regional fairs to build their 1938 programs around the centennial theme; by staging pageants and plays, historical essay contests, family reunions, and religious observances featuring Iowa history.

Having outlined a program that might have caused the Century of Progress committee in Chicago some anxious moments, the General Assembly resolved that "state and local organizations and institutions (such as local historical societies, old settlers associations, Daughters of the American Revolution, American Legion, women's clubs, Parent-

Teacher Associations, chambers of commerce, county fair associations, schools and colleges, lodges and service clubs and others) be requested to cooperate with the Iowa Centennial Committee''. The State Historical Society of Iowa and other agencies were also "requested to cooperate with the Iowa Centennial Committee and with all state and local organizations and institutions contemplating the celebration of centennial anniversaries." This resolution was adopted by the Senate on March 9, 1937, and by the House on April 20th, but no appropriation was included.⁴

On May 29, 1937, Governor Nelson G. Kraschel appointed J. R. Bahne, publisher of *The Eldora Herald-Ledger*, as chairman of the Iowa Centennial Committee. At the same time he issued his first commissions to members of the committee, a number which gradually grew to 122. Included in the roster were mayors of cities of more than 17,000 population, executives of Statewide organizations of a civic nature, newspaper publishers and editors, educators, religious leaders, and prominent representatives of agriculture, industry, business, and the professions. The geographic distribution of this Iowa Centennial Committee was widespread, its members being chosen from fifty-five counties and all nine congressional districts. Such a distribution it was hoped would insure a uniform interest and activity throughout the State. As finally constituted the Centennial Committee had the following personnel⁵:

FIRST CONGRESSIONAL DISTRICT

<i>Name</i>	<i>Town</i>	<i>County</i>
Mrs. Katharine Baker	Wapello	Louisa

⁴ *Journal of the Senate*, 1937, pp. 442-443. The resolution was printed in THE IOWA JOURNAL OF HISTORY AND POLITICS, Vol. XXXV, pp. 339-341. See also the *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, Appendix A.

⁵ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, Appendix B; *Chariton Leader*, March 15, 1938.

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<i>Name</i>	<i>Town</i>	<i>County</i>
A. L. Biklen	Burlington	Des Moines
Dale E. Carrell	Keokuk	Lee
Max A. Conrad	Burlington	Des Moines
Joe R. Frailey	Fort Madison	Lee
Thomas Green	Burlington	Des Moines
Rev. H. DeWitt Henry	Mount Pleasant	Henry
R. B. Loudon	Fairfield	Jefferson
S. W. Mitchell	Fort Madison	Lee
Louis Pelzer	Iowa City	Johnson
R. H. Plock (Chairman)	Burlington	Des Moines
C. R. Rabedeaux	Muscatine	Muscatine
Benj. F. Shambaugh	Iowa City	Johnson
B. H. Shearer	Columbus Junction	Louisa

SECOND CONGRESSIONAL DISTRICT

C. R. Byland	Bellevue	Jackson
C. J. Cash, Jr.	Anamosa	Jones
John K. Chalmers	Dubuque	Dubuque
Rt. Rev. Msgr. Thos. Conry	Dubuque	Dubuque
W. C. Eastland	Clinton	Clinton
Mrs. Clyde L. Ellsworth	Dubuque	Dubuque
Frank Hahn	Cedar Rapids	Linn
Howard Hall	Cedar Rapids	Linn
Hugh Harrison	Davenport	Scott
R. N. Howes	Clinton	Clinton
L. H. Lowry	Anamosa	Jones
Royal Holbrook	Cedar Rapids	Linn
B. J. Palmer	Davenport	Scott
John Ryder	Dubuque	Dubuque
L. J. Schuster (Chairman)	Clinton	Clinton
Laurence C. Smith	Dyersville	Dubuque
Merle F. Wells	Davenport	Scott

THIRD CONGRESSIONAL DISTRICT

J. R. Bahne (General Chairman)		
	Eldora	Hardin
Ward Barnes	Eagle Grove	Wright
G. W. Darling	Marshalltown	Marshall

<i>Name</i>	<i>Town</i>	<i>County</i>
Eugene T. Flaherty	Cedar Falls	Black Hawk
A. B. Kline (Chairman)	Vinton	Benton
A. B. Mahnke	Greene	Butler
Dwight Purcell	Hampton	Franklin
C. M. Richards	Toledo	Tama
Ralph B. Slippy	Waterloo	Black Hawk
J. Vanderwicken	Grundy Center	Grundy

FOURTH CONGRESSIONAL DISTRICT

Leo A. Davey	Mason City	Cerro Gordo
Rev. W. A. Dostal	Fort Atkinson	Winneshiek
E. J. Feuling	New Hampton	Chickasaw
M. X. Geske	McGregor	Clayton
W. Earl Hall (Chairman)	Mason City	Cerro Gordo
Fred W. Hermann	Manchester	Delaware
W. J. Klingbeil	Postville	Allamakee
George F. Mead	Cresco	Howard
Lester Milligan	Mason City	Cerro Gordo
E. K. Pitman	Northwood	Worth
Thomas B. Powell	West Union	Fayette
Mrs. Lillian Schulte	Elkader	Clayton

FIFTH CONGRESSIONAL DISTRICT

T. Henry Foster	Ottumwa	Wapello
C. A. Hill	Ottumwa	Wapello
Karl. M. LeCompte	Corydon	Wayne
Fred Maytag II (Chairman)	Newton	Jasper
J. R. Rhodes	Newton	Jasper
Charles P. Starrett	Newton	Jasper
John K. Valentine	Centerville	Appanoose
E. J. Van Nostrand	Newton	Jasper

SIXTH CONGRESSIONAL DISTRICT

Archie A. Alexander	Des Moines	Polk
Joe H. Allen	Des Moines	Polk
Phil S. Billings	Des Moines	Polk
Grant L. Caswell	Ames	Story
Albert Couch	Des Moines	Polk

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<i>Name</i>	<i>Town</i>	<i>County</i>
D. W. Crum	Des Moines	Polk
Mrs. Eugene Cutler	Des Moines	Polk
John Denison	Des Moines	Polk
Laurence R. Fairall	Des Moines	Polk
Victor Felter	Indianola	Warren
Alex Fitzhugh	Des Moines	Polk
Harvey Ingham	Des Moines	Polk
George Jones	Knoxville	Marion
E. A. Kimball (Chairman)	Des Moines	Polk
O. E. Klingaman	Des Moines	Polk
Rabbi Eugene Mannheimer	Des Moines	Polk
Mrs. W. E. Maulsby	Des Moines	Polk
Mrs. Max Mayer	Des Moines	Polk
Mrs. M. L. Northup	Des Moines	Polk
Mrs. Charles F. Pye	Des Moines	Polk
W. S. Rupe	Ames	Story
J. S. Russell	Des Moines	Polk
C. W. Schmidt	Des Moines	Polk

SEVENTH CONGRESSIONAL DISTRICT

Willard D. Archie	Shenandoah	Page
William Guilfoyle	Council Bluffs	Pottawattamie
Earl E. May (Chairman)	Shenandoah	Page
S. W. McCall	Council Bluffs	Pottawattamie
Albert A. Namen	Council Bluffs	Pottawattamie

EIGHTH CONGRESSIONAL DISTRICT

L. D. Brennan (Chairman)	Emmetsburg	Palo Alto
Walter Casteel	Fort Dodge	Webster
James I. Dolliver	Fort Dodge	Webster
G. A. Garlock	Fort Dodge	Webster
Edgar Hovey	Badger	Webster
Granger Mitchell	Fort Dodge	Webster
Richard F. Mitchell	Fort Dodge	Webster
W. A. Murray	Bancroft	Kossuth
W. R. Prewitt	Forest City	Winnebago
Oliver S. Reiley	Algona	Kossuth
George Tucker	Webster City	Hamilton
R. B. Waller	Algona	Kossuth

NINTH CONGRESSIONAL DISTRICT

<i>Name</i>	<i>Town</i>	<i>County</i>
C. Jay Bains	Alta	Buena Vista
C. M. Brown	Whiting	Monona
John Carey	Sioux City	Woodbury
W. D. Hayes	Sioux City	Woodbury
Mrs. Ralph Henderson	Sioux City	Woodbury
Max R. Hueschen	Holstein	Ida
W. C. Jarnagin	Storm Lake	Buena Vista
A. J. Johnson	Moorhead	Monona
Francis Johnson	Spirit Lake	Dickinson
Paul Martin	Spencer	Clay
George Silknitter	Sioux City	Woodbury
R. F. Starzl	LeMars	Plymouth
W. R. Towns	Sioux City	Woodbury
A. S. Wendel (Chairman)	Bronson	Woodbury
Hans Wilken	Rock Rapids	Lyon

The passage of the joint resolution and the appointment of the Iowa Centennial Committee was hailed with enthusiasm throughout Iowa. Newspapers acclaimed the plan in editorials; churches, schools, patriotic and civic organizations, all welcomed the opportunity of making Iowans more conscious of their State at the same time that the advantages of the Commonwealth might be made better known to outsiders. The great difficulty was the lack of any appropriation.

Adequate financing of any celebration is well nigh essential to its success. Always a conservative State, Iowa legislators have nevertheless usually appropriated fairly generous sums to projects from which the State might receive favorable publicity. Between 1876 and 1936 Iowa had appropriated the following sums for fairs and expositions:⁶

Centennial Exposition at Philadelphia, 1876	\$20,000
Educational Exposition at Madison, Wisconsin, 1884	1,000

⁶ The statistics on Iowa appropriations was compiled by Dr. J. A. Swisher, Research Associate of The State Historical Society of Iowa.

World's Exposition at New Orleans, 1884-1885	\$16,137
Columbian Exposition at Chicago, 1893	175,000
Trans-Mississippi Exposition at Omaha in 1898	35,000
Louisiana Purchase Exposition at St. Louis in 1903	145,000
Semi-Centennial of the Constitution of Iowa at Iowa City in 1907	750
Fiftieth Anniversary of the Battle of Gettysburg, 1913	11,275
Panama Exposition at San Francisco, 1915	75,000
Celebration of the Siege of Vicksburg, 1917	40,000
Sesquicentennial at Philadelphia, 1926	95,117
Century of Progress at Chicago, 1933	25,000
	<hr/>
Total	\$639,279

Chairman Bahne and the Iowa Centennial Committee, left without any appropriation, set to work with a will, casting about for funds with which to implement the wishes of the legislature. Between July and December, 1937, some ten informal conferences were held in Des Moines. The first of these met on July 17, 1937, in the Lieutenant Governor's office in the State House. Chairman Bahne called the meeting to order. The need for some means of financing the Centennial was paramount in the minds of the Committee. The appointment of an Executive Secretary and the establishment of a central office were also important. Among other things the Committee was urged to request an appropriation of \$10,000 from the Committee on Retrenchment and Reform. It was also suggested that the Federal government strike off a commemorative half dollar, and a bill to that effect was introduced in Congress. The plan was to have the government issue 100,000 of these coins to be turned over to the Centennial Committee at par, permitting the Committee to dispose of them at a premium, if it cared to do so. This plan failed to materialize.

A month later, on August 20th, John Huston of Ottumwa presented an elaborate plan for advertising the Iowa Centennial in eastern newspapers. During the next four months the Committee continued to explore various avenues for raising funds. This work was done by a small group, usually consisting of some or all of the following: Chairman J. R. Bahne; John D. Adams, Des Moines; John Huston, Ottumwa; Hugh Harrison, Davenport; Max Hue-schen, Holstein; W. Earl Hall and Lester Milligan, Mason City; J. S. Nollen, Grinnell; O. R. Sweeney, Ames, and Louis Pelzer, Iowa City.⁷

After vainly casting about for four months Governor Kraschel and Chairman Bahne appeared before the December, 1937, meeting of the Iowa State Fair Board and secured a promise to feature the Centennial at the 1938 State Fair and also an allotment of \$5,000 for the operating expenses of an Executive Office for the Iowa Centennial Committee.⁸

A month later — on January 16, 1938 — the full committee met in Des Moines and authorized the chairman to appoint five members to serve on an Executive Committee on which he was to serve *ex officio*. This Executive Committee of six members was to appoint a board of nine members, one representing each congressional district. The Executive Committee was also empowered to employ a Managing Director and an Executive Secretary. John D. Adams and A. R. Corey of Des Moines, John Huston of Ottumwa, John S. Nollen of Grinnell, and O. R. Sweeney of Ames, were chosen by Chairman Bahne to serve on the Executive Committee.⁹

⁷ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 3, 4.

⁸ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, p. 4.

⁹ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 3, 4, and Appendix B.

Two weeks later, on January 29th, the Executive Committee met in the Lieutenant Governor's office and appointed J. C. Hammond, publisher of the *Decorah Journal*, as Managing Director of the Iowa Territorial Centennial; S. P. Stump, secretary of the Fort Dodge Chamber of Commerce, as Executive Secretary; and Mrs. Della Harper of Des Moines as office secretary. The office was opened in the State Fair Board office at the Capitol building. When Mr. Stump declined his appointment, the Executive Committee appointed Robert Burlingame of Eldora, then serving as Secretary to Governor Nelson G. Kraschel, as Executive Secretary. Mr. Burlingame joined the staff on February 15th, at which time the Iowa Centennial Committee's offices were moved into permanent quarters in the rooms of the Department of Agriculture.

The Executive Committee opened its office on February 15th and closed the doors on September 30th. Its activities may be divided into four parts; (1) coöperation with the State Fair Board in planning historical features for the 1938 fair; (2) promotion of and assistance to local centennial celebrations throughout Iowa; (3) management of a publicity program; and (4) gathering and disseminating information on Iowa history, travel, and industry for speakers and writers on centennial subjects. No hard and fast line marked the duties of the Executive Committee staff. The Managing Director, J. C. Hammond, handled the Centennial publicity and encouraged the publication of historical editions by Iowa newspapers. Robert Burlingame, the Executive Secretary, supervised local celebrations and the Speakers' Bureau. Mrs. Harper had charge of stenographic and clerical work, and managed the office.

Learning that the State of Wisconsin had celebrated the centennial of the establishment of the Territory of Wisconsin in 1936, Managing Director Hammond and Executive

Secretary Burlingame determined to visit the directors of that centennial with a view to securing ideas for the Iowa Centennial. On March 19, 1938, accompanied by William J. Petersen of the State Historical Society, they journeyed to Madison where they conferred with W. F. Whitney, general manager of the Wisconsin Territorial Centennial. This was the first of many trips taken by the Executive officers. They traveled some 6500 miles on Centennial business. They conferred with representative citizens in Dubuque four times; they counseled with citizens of Burlington, Mason City, Council Bluffs, Iowa City, and Ames, on three different occasions; they visited Sioux City, Maquoketa, and Decorah twice; and they met once with similar groups at Anamosa, Clinton, Algona, and Toledo. Their preliminary work over, Mr. Hammond and Mr. Burlingame attended observances at Ames, Mason City, Council Bluffs, Dubuque, and Burlington. In addition to these Mr. Hammond was present at the Decorah and Maquoketa celebrations while Mr. Burlingame was present at the Madrid Spring Festival and spoke at the Richland Homecoming and Centennial.¹⁰

CENTENNIAL NEWSPAPER EDITIONS

Managing Director J. C. Hammond was successful in securing the coöperation of many Iowa newspapers. An experienced newspaper man himself, Mr. Hammond diligently set to work preparing three solid pages of newspaper illustrations and approximately 35 columns of historical and news material. A complete set of these mats and copy were turned over to Iowa newspaper editors at the nominal charge of five dollars. The ordinary cost of engraving the illustrations alone would have cost each newspaper over

¹⁰ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 4, 5, 24-26.

\$125. Most of the photographs were received from the following: E. W. Blom, assistant chief engineer of the Iowa Highway Department; Robert O. Bickel of Cedar Rapids; Williamz Photo Shop of Spirit Lake; the Lander Studio of Boone; and the Photographic Division of the WPA Federal Writers' Project. In addition to these, reproductions were made of a number of plates from the publications of the State Historical Society of Iowa. Local editors thus had the pictures and articles on Iowa history prepared for them: it was only necessary to write up their local and county history and secure proper illustrations. It is not surprising that eighty-two papers availed themselves of this service, although only about one-half of these managed to get historical editions out during the year 1938.¹¹

As a further aid, the Centennial Committee arranged to have journalism students at the State University of Iowa specially trained and prepared to assist newspaper editors getting out historical editions in various Iowa communities. William J. Petersen of the State Historical Society was selected to deliver a series of lectures to the students on the Centennial, stressing the highlights and calling attention to the various sources from which the students might cull material for the historical editions. The State Historical Society further prepared brief county histories which were furnished to the Centennial Committee for distribution to various papers.¹²

An exact list of the newspapers issuing centennial editions

¹¹ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 6-8. The two major advertising services coöperated fully with the Iowa Centennial Committee. The Metro Company of New York and the Meyer-Both Company of Chicago both supplied subscribing newspapers with "mats" to illustrate their advertising without charge. Non-subscribing papers could secure these "mats" for the nominal sum of \$4.50.

¹² J. A. Swisher and Ruth A. Gallaher compiled or edited the bulk of these county histories. It was necessary for the Society to employ additional assistance in order to complete the work.

is unavailable. The *Richland Clarion* contained only four pages, but had considerable historical material in it. The *Decorah Journal* and the *Decorah Public Opinion* produced identical editions in a joint coöperative venture. The names of both papers appeared on the mast-head. The weekly *Toledo Chronicle* became a daily during the Tama County Homecoming and Iowa Centennial celebration. The *Chronicle* printed a total of twenty-six pages with a wealth of historical material in its unique three-day centennial edition. The *Lorimor Agricultural Fair* got out a four page spread with many historical articles and pictures. Many editors doubtless planned to use the material in the near future. Down to December, 1938, the State Historical Society of Iowa had received copies of the following historical editions:¹³

The Albia Union-Republican, September 22, 1938

The Algona Upper Des Moines, August 16, 1938

The Anamosa Eureka, August 18, 1938

The Anamosa Journal, August 18, 1938

The Anthon Herald, August 17, 1938

The Daily Hawk-Eye Gazette (Burlington), September 2, 1938

Centerville Daily Iowegian, August 23, 1938

Clarinda Herald-Journal, October 31, 1938

The Howard County Times (Cresco), August 24, 1938

Decorah Journal and Public Opinion, August 25, 1938

The Telegraph-Herald (Dubuque), August 14, 1938

The Eldora Herald-Ledger, August 4, 1938

The Jewell Record, August 18, 1938

¹³ The State Historical Society sent out letters in October to sixty-three editors from whom no historical edition had been received. Of the nineteen who replied only six had issued such editions. If the same ratio existed for the forty-four who did not reply, it is probably safe to assume that scarcely half of those listed in the *Centennial Report* got out historical editions.

- The Leon Journal-Reporter*, July 14, 1938
Jackson Sentinel (Maquoketa), August 19, 1938
Mason City Globe-Gazette, June 17, 1938
The Milton Herald, August 25, 1938
The Monticello Express, August 11, 1938
The Montezuma Republican, March 24, 1938
The New Hampton Tribune, August 18, 1938
The Odebolt Chronicle, August 25, 1938
The Richland Clarion, August 4, 1938
The Lyon County Reporter (Rock Rapids), September 1, 1938
Sioux City Journal, July 17, 1938
The Sioux City Tribune, July 2, 1938
The Toledo Chronicle, August 4, 5, 6, 1938
The Daily Freeman-Journal (Webster City), September 5, 1938
The Winterset Madisonian, September 28, 1938

One of the outstanding editions was produced in Odebolt, which boasts of being the "Popcorn Center of the World". The editors saw fit to celebrate fifty years of the community's progress (the paper was founded on May 27, 1887) and accordingly issued a beautifully illustrated, five-column 104-page historical edition. The issue contained contributions by two native sons of Odebolt: Leo A. Borah of the *National Geographic Society* and Erik McKinley Eriksson of the University of Southern California.¹⁴

PUBLICITY OF THE CENTENNIAL

In addition to the many articles appearing in the various weekly and daily newspapers *The Des Moines Register* featured articles and editorials on the Centennial by Harvey

¹⁴ *The Odebolt Chronicle*, July 28, August 25, 1938. The historical issue was mailed free to paid-in-advance subscribers and sold for twenty-five cents a copy to others.

Ingham and other staff members. Feature articles were also printed in the Sunday magazine section.

Much space was given by *The Cedar Rapids Gazette* to Centennial celebrations in eastern Iowa, many of the articles being profusely illustrated with pictures of historical floats and exhibits.

A number of magazines of widespread circulation featured the Iowa Centennial. The Mid-Continent Petroleum Company inserted a double-page spread of pictures and an article in *The Diamond*, the regular publication of the company. The Dodge Motor Company allocated considerable space in the *Dodge News* to the Iowa Centennial. The Central Life Assurance Society of Des Moines featured the Centennial in the September issue of *Clas*, its official publicity organ. Numerous other commercial, educational, religious, and social organizations devoted much space to the Centennial through their special publications.

The Iowa Centennial received still other national publicity. Rotogravure pictures of the Iowa Singing Centennial at Ames appeared in the *New York Times*, the *Detroit News*, and the *Kansas City Star*. Approximately two thousand 4-H Girls appeared in one picture. The *Chicago Tribune* devoted nearly a page to the Iowa Territorial Centennial in its Sunday issue of June 12th. Several illustrations were used and it has been estimated that the cost of running this material as a paid advertisement would have been double the expenses of the Iowa Centennial Committee itself.¹⁵ *The New York Herald-Tribune* and *The Christian Science Monitor* also carried articles on the Iowa Centennial.

THE NATIONAL GEOGRAPHIC

One of the first things which the Executive Office sought

¹⁵ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 6, 7.

to do was to secure an article on Iowa in the *National Geographic Magazine*. Such an article in a magazine with over a million subscribers would naturally result in nationwide publicity. The National Geographic Society agreed, after months of appeals, to feature Iowa in a future issue of the magazine. It could not, however, because of previous commitments, promise it before 1939. Leo A. Borah, an editor on the *National Geographic* staff, spent several weeks in Iowa, during the spring of 1938. Secretary of State Robert E. O'Brian arranged transportation all over Iowa while John D. Adams, General Secretary of the Des Moines Chamber of Commerce, and Alex Fitzhugh, executive director of the Greater Des Moines Committee, devoted much of their time to Mr. Borah. In August the Geographic Society sent out Joseph B. Roberts, a staff photographer, who spent two months touring the State in search of pictures. Roberts traveled over six thousand miles and took over eight hundred pictures, many of them in colors. In October he returned to Washington where he immediately set to work developing and writing legends for his pictures. When this work was completed he submitted 142 black and white pictures and 121 colored ones to the *National Geographic* editors. Of these some sixty will be used. The pictures and the article, according to Mr. Borah, will entail an expenditure of approximately \$100,000 by the National Geographic Society. The Iowa number will appear sometime in 1939.¹⁶

IOWA HISTORY WEEK

The Centennial of the Territory of Iowa formed the central theme for Iowa History Week in 1938, the thir-

¹⁶ *The Des Moines Register*, April 24, 1938; *Iowa City Press-Citizen*, October 10, 1938; letter from Robert Burlingame to William J. Petersen, dated April 23, 1938; letter from Joseph B. Roberts to William J. Petersen, dated November 29, 1938.

teenth of a series sponsored jointly by the State Historical Society of Iowa and the Iowa Federation of Women's Clubs. The purpose of devoting a week each year to Iowa history is to stimulate a greater interest in the story of the Commonwealth. In previous years the State Historical Society of Iowa has devoted at least one complete issue of *The Palimpsest* to the subject chosen for the theme of Iowa History Week. In 1938, all twelve issues of *The Palimpsest* were devoted to the history of Iowa in 1838. This provided a wealth of material, not only for schools and study clubs during Iowa History Week but also for their study of Iowa history throughout the year. Transportation and communication, agriculture and industry, the social, religious, and educational life of the people, all were treated in detail as the staff of the State Historical Society gleaned the story from the newspapers published a century ago. Biographies of notable pioneers, stories of fights for county seats, accounts of the vicissitudes and rewards of journalism, appeared from time to time. Tales of the medical, legal, and dental professions were interspersed with accounts of formal celebrations and homespun amusements. In addition to schools and study clubs, these stories were of great value to the Centennial Committee as a guide in furnishing material and cuts to newspapers for their historical editions.¹⁷

THE CENTENNIAL POSTAGE STAMP

Undoubtedly one of the most noteworthy achievements of the Centennial Committee was its success in securing the issue of an Iowa Centennial postage stamp by the

¹⁷ See the April, 1938, issue of the *Editor's Sheet*, the monthly newspaper release of The State Historical Society of Iowa. Copies of this news bulletin are sent free to over four hundred Iowa newspapers. During 1938 the *Editor's Sheet* featured the Iowa Territorial Centennial, thereby contributing twelve solid columns of historical data to Iowa newspapers.

Federal government. The possibilities of such a stamp had been discussed in 1937 but sentiment for it did not crystallize until 1938. On January 7, 1938, George E. Virden wrote the Post Office Department requesting that a Territorial Centennial stamp be issued. When the Centennial Committee opened its Executive Office on February 1, 1938, steps were at once taken to secure the issuance of an Iowa stamp. An Iowa commemorative stamp would mark not only the first stamp ever issued for the Hawkeye State but it would also be the first stamp ever issued in honor of the centennial anniversary of a Territory.

The first efforts on the part of Iowans met with an emphatic refusal; on February 11, 1938, Roy M. North, acting Third Assistant Postmaster General notified the Committee that Territorial stamps were never issued. A month later, on March 11th, Ramsey S. Black, Third Assistant Postmaster General, again rejected the plea of Iowa for a Centennial stamp.

Undaunted by these rebuffs the Centennial Committee enlisted the support of Senator Clyde L. Herring and Congressman Fred Biermann, both of whom vigorously pushed the plan in Washington. On May 9, 1938, President Roosevelt expressed sympathy with Iowa's desire but regretted he could not overrule the decision of the Post Office Department. As an alternative President Roosevelt suggested that the Committee "avail itself of the right to go to the director of the mint and have a special medal coined." Since this would have to be sold in order to pay expenses the Executive Committee objected, not only because it had no funds but also because it disliked the commercial promotion needed for such a campaign. Refusing to accept the presidential veto, Senator Herring shortly rallied the entire Iowa delegation to his support. The Iowa delegation insisted that the stamp be issued as "an

official recognition by the Federal government — the only official federal recognition.” When Postmaster General Farley and President Roosevelt remained adamant the Iowa delegation threatened to introduce a bill in Congress to compel the Post Office Department to issue an Iowa Centennial stamp. Since Congress was about to adjourn and the Administration feared a possible delay the Post Office Department capitulated and Senator Herring jubilantly wired the Committee of the success of his long fight.

As soon as it had been announced that Iowa was to be honored with a Centennial stamp, a number of towns requested that the honor of first day’s sale be granted them. Burlington had been the Territorial capital in 1838. Dubuque stressed her claim of being the oldest city and was actually celebrating her 150th anniversary when Iowa was observing its Centennial. Council Bluffs and Graettinger also put forth claims for this honor. The Centennial Committee, not being composed of experienced philatelists, at first sought to have the stamps placed on sale simultaneously in all Iowa post offices in order that there would be no discrimination against any city. The Post Office Department immediately declared that this would be unprecedented, as well as extremely expensive and unfair to stamp collectors. The Department was also opposed to singling out Burlington, Dubuque, and Des Moines. Third Assistant Postmaster General Black, upon learning that State Fair Week at Des Moines would be the climax of the Iowa Centennial, suggested on May 27th that it would “seem logical to bring the stamp out at that time.”

On June 6th Black wired the Iowa Centennial Committee: “For philatelic (stamp collecting) reasons it is necessary to designate one place for first day sale of Centennial Iowa Territory stamp. Propose to have same at Des Moines on August 24. Wire confirmation.” Pressed for an immediate

reply, the Centennial Committee determined to award the first day's sale of the stamps to the Iowa State Fair at Des Moines, since it was the only organization putting actual cash into the Centennial.¹⁸

Iowa received nationwide and even international publicity from its first commemorative stamp. The stamp depicted Old Capitol at Iowa City, the site of which was selected in 1839 and the cornerstone dedicated on July 4, 1840. On Monday afternoon, August 22nd, 92,000 orders for "first day covers" had been received at Des Moines. Experts predicted the sale promised to be the largest first-day sale of stamps in the history of stamp collecting. The following evening, stamp collectors from all parts of the nation held a banquet at the Kirkwood Hotel. The Executive Council of the State of Iowa appropriated one thousand dollars to purchase Iowa Centennial stamps to place on all mail leaving the State House on August 24th. For months prior to this date the postal metering machine in the State House had carried a cachet on each piece of mail advertising the Iowa Centennial and the Iowa Centennial State Fair.

The issuing of a commemorative stamp was a splendid tribute to the Hawkeye State. Iowans everywhere bought large numbers of stamps. Harlan Miller reported that Iowans in Washington were buying the new stamp by the sheets. Senator Clyde Herring proudly declared the Iowa

¹⁸ *Report of the Managing Director and the Executive Secretary of the Iowa Centennial Committee*, pp. 9-11; *The Des Moines Register*, May 24, July 27, 1938. Typical of the local interest in the Iowa Centennial stamp is the following excerpt from an editorial in the *Catholic Daily Tribune* of Dubuque for May 26, 1938. "The design of the stamp is not yet definitely settled. As was suggested in these columns, it would be great if the Iowa Centennial committee could be persuaded to recommend a picture of Julien Dubuque, first permanent settler and trader of the oldest community in Iowa, and that Dubuque should have the privilege of having the first day sale of this special stamp."

Centennial Stamp was the “stateliest” of all commemorative stamps.¹⁹

CENTENNIAL HIGHWAY MAP

A contribution of far-reaching value to the Iowa Centennial was made by the Iowa Highway Department when it printed 50,000 maps with advertising about the “Great Statewide Centennial in 1938”. By word and by picture the map listed Iowa’s “Attractions as a Travel Pleasureland”. Both the front and back covers of this folded map were decorated with a welcome to the Statewide Centennial. Fifteen historic and scenic pictures were attractively arranged around the border on the back of the map. In addition there was a detailed account of the coming State Fair, a table of the celebrations throughout the State as reported at the time the map was printed, and a list of historic spots that would prove interesting to the visitor.

The map was widely used by Iowans and must have been carried to many of the other forty-seven States of the Union by visitors to the Hawkeye State. The map was so popular that the supply of fifty thousand was quickly exhausted.²⁰

THE CENTENNIAL ON THE RADIO

The radio served as an important vehicle for transmitting the story of the Iowa Centennial — whether in news or radio dramatization. Through the coöperation of the Federal Writers’ Project, Roscoe Macey of Grinnell prepared a series of fifteen 15-minute radio dramatizations based on

¹⁹ *The Des Moines Register*, August 23, 25, 26, 1938. The number of stamps sold at Des Moines was 245,200. A total of 209,860 first-day cancellations were recorded. The list of notables to whom these first day covers were sent ran the whole gamut from President Roosevelt, Henry Morgenthau, Jr., and Harold Ickes to Shirley Temple, Adolphe Menjou, and Mary Pickford.

²⁰ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, p. 2. A copy of the map has been placed in the Library of the State Historical Society of Iowa.

Iowa history. Multiple copies of each script — sufficient to supply both technical staff and actors — were supplied to stations WOI at Ames; WKBB at Dubuque; WOC at Davenport; KFJB at Marshalltown; KOIL at Council Bluffs; KWLC at Decorah; WSUI at Iowa City; WMT at Waterloo; KGLO at Mason City; and KFNF at Shenandoah. A number of stations presented these dramatizations.

Throughout 1938 William J. Petersen of the State Historical Society gave regular 15-minute radio talks on Territorial episodes each Wednesday over Station WSUI. The State Historical Society also sponsored an extensive series of Centennial talks over the same station during Iowa History Week. The speakers on this program included H. J. Thornton, William J. Petersen, J. A. Swisher, Ruth A. Galaher, and Jack T. Johnson.

Station WOI coöperated with the American Legion Auxiliary, Department of Iowa, in presenting a series of Centennial dramatizations during July and August. The State Fair Board offered prizes for the two best essays written on the basis of these broadcasts. Station WOI also featured a talk by Robert Burlingame on April 20th. Events of the State 4-H Club Girls convention in June, relating to the celebration of the Centennial, were also broadcast.

President Eugene A. Gilmore of the State University of Iowa read a greeting from Governor Kraschel in honor of the Iowa Centennial on the University Founders' Day broadcast on February 25th. This program was carried on a nationwide hook-up of the NBC Blue Network.

Station WHO featured a 30-minute dramatic and musical program on June 12th, the one hundredth anniversary of the passage of the congressional act which established the Territory of Iowa. It was one of the outstanding radio programs.²¹

²¹ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 19, 20.

CENTENNIAL SPEAKERS

In the spring of 1931, William J. Petersen, of the State Historical Society of Iowa, delivered one of the first lectures on "Centennials in Iowa History" before a large body of teachers at Oelwein, Iowa. When plans for a Territorial Centennial had crystallized, Louis Pelzer, an active member of the Centennial Committee, suggested to that body the wisdom of establishing a Speakers' Bureau. The idea was to have a list of names of speakers available to meet the many requests that would arise from schools and study clubs, from civic and patriotic organizations during the Centennial celebration. Since such a bureau would not place a financial burden on the Centennial Committee, the idea was hailed with enthusiasm and the creation of a Speakers' Bureau was one of the first acts of the Executive Committee. Professor Pelzer was appointed chairman of the Bureau and coöperated with Mr. Burlingame at Des Moines. A large number of notable Iowans were invited to participate in this work, every effort being made to have such speakers widely distributed throughout the State.²²

Thirty men and women who were prominently identified with historical activities and civic life accepted the invitation to serve as official speakers. Each one agreed to fill a limited number of speaking engagements within a reasonable distance of his home. All speakers were supplied with a mimeographed manual prepared in the Executive Office, together with data on scenic and historic sites, and statistics on the current economic life of the Commonwealth.

The Executive Office next forwarded a list of the speakers and their topics to various chambers of commerce, American Legion posts, service clubs, schools, and other organizations. Program chairmen were invited to use the

²² THE IOWA JOURNAL OF HISTORY AND POLITICS, Vol. XXIX, p. 306; correspondence of Dr. Louis Pelzer in Iowa City and the Iowa Centennial Committee at Des Moines.

Executive Office at Des Moines as a clearing-house for speaking arrangements, or to contact speakers directly. Before closing the Centennial Office, Mr. Burlingame sent out a questionnaire asking speakers to list the number of their engagements together with the approximate attendance at each. Twenty-six speakers reported, five stating that they filled no engagements because of illness, absence from the State, or for other reasons. A total of 395 talks were made by the twenty-one remaining speakers. Six had delivered only one lecture each, four had given over twenty talks, while Royal Holbrook managed to present the Centennial to 195 audiences. A summary of the individual reports follows: ²³

<i>Name</i>	<i>Engagements</i>	<i>Attendance</i>
Brennan, Lawrence D.	1	500
Dostal, Rev. W.	2	2300
Gage, Dr. Harry M.	3	2000
Garrett, B. W.	1	200
Hathorn, Mrs. W. H.	12	750
Henely, Mrs. Eugene	11	650 (at 9)
Hills, Rev. Leon C.	18	1750
Holbrook, Royal H.	195	37,000
Houghton, Mrs. H. C., Jr.	27	No total
MacMartin, Mrs. W. G.	14	1095 (at 13)
Mannheimer, Rabbi Eugene	1	225
Maulsby, Mrs. W. E.	3	170
Mayer, Mrs. Max	8	3000
Pelzer, Louis	3	325
Petersen, Wm. J.	22	7015
Plock, R. H.	1	70
Reque, S. S.	44	No total
Schulte, Mrs. Lillian	7	477 (at 4)
Slippy, Ralph B.	20	No total
Swisher, J. A.	1	300
Weitz, Mrs. F. W.	1	No total

²³ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 32, 33.

The eighteen speakers who listed attendance figures stated they were heard by approximately 58,000 persons at three hundred gatherings. The number attending the forty-eight lectures delivered by the three who did not report attendance might run this total close to 75,000. The value of these lectures was two-fold. First of all they inculcated enthusiasm in local communities for the Centennial, serving as an impelling force in encouraging other celebrations. Secondly, such speeches by word of mouth and through the local press reached virtually every family in the State of Iowa, thus forming one of the most important publicity and educational devices in the Centennial machinery.

CONTRIBUTIONS OF THE WPA TO THE CENTENNIAL

The Iowa Guide Book.—For almost two score years a rich flow of historical literature has been published on Iowa history, largely by the State Historical Society. An additional opportunity to become interested in State and local history was offered Iowans in 1938 with the publication of the first comprehensive State guide book. The new book is entitled *Iowa: A Guide to the Hawkeye State*. It was compiled by the Federal Writers' project of the WPA for the State of Iowa and forms one of the American Guide Series which is being promoted by the Federal government for the forty-eight States. Although planned as a guide for strangers visiting or passing through Iowa, the book likewise will serve in acquainting Iowans with their own State. It was both timely and fortunate that the Iowa Guide Book should appear during the celebration of the Territorial Centennial.

The Iowa Guide Book, containing a wealth of information on the history of Iowa and the numerous Iowa communities, was sponsored by the State Historical Society of Iowa in accordance with an act of the Forty-seventh General

Assembly, but the credit for the selection of subject matter and the responsibility for the arrangement and editing of material belongs to those persons who directed the activities of the Federal Writers' Project.²⁴ The editor was Raymond Kresensky.

Parades and Pageants.—A large number of Iowa communities early signified a desire to observe the Centennial with pageants and parades if some assistance could be rendered by the Iowa Centennial Committee. Spurred on by these requests, the Committee made application to the Iowa Emergency Conservation Works on April 1, 1938, for an allocation of funds to supply the cost of materials for costumes and stage properties to be used in such local pageants. The application was granted and a total of \$3030 was expended from the ECW funds. The Centennial Committee next enlisted the aid of the Museum Extension Project of the WPA in making the necessary costumes and stage properties. During the spring and summer months, the WPA Museum Extension Project employed approximately 200 workers on costumes and stage properties, devoting a total of approximately 36,644 man-hours to Centennial items. It was estimated that \$20,154.20 was expended by the WPA for labor on the following projects:

- 852 complete Centennial costumes (6 sets — 142 each)
- 6 complete sets of Iowa Centennial Pageant scenery
- 1 complete set State Fair Centennial Pageant scenery
- 438 costumes for State Fair Centennial Pageant
- 6 costumes and flags
- 1 paper on costumes
- 100 pamphlets bound
- 50 manuals bound

²⁴ The new Iowa Guide Book retails for \$2.50 and can be secured at book stores or from the Viking Press.

- 75 tomahawks
- 75 peace pipes
- 480 banners and posters
- 300 booklet covers
- 6 muslin drapes
- 6 Indian tepees
- 1 silk screen frame
- 400 Centennial handkerchiefs
- 2 ramps

In addition to this help the Federal Writers' Project contributed photographic work, research and editorial work, composition of radio scripts, and the typing of radio scripts. According to Raymond Kresensky, State Director of the Federal Writers' Project, seven employees worked 872 man-hours on these assignments at a cost to the WPA of approximately \$581.75.

The Federal Art Project of the WPA undertook to provide mural paintings, 200 feet long and 12 feet high, portraying the development of Iowa agriculture during the first century of permanent white settlement. Only one section of this work, intended for the Agricultural Building of the State Fair, was completed in time for the 1938 Fair, but the project will be continued until finished. The Federal Art Project also prepared a photographic exhibit depicting a century of progress in Iowa livestock. This was one of the most popular displays at the State Fair.

On February 18, 1938, Mrs. Jessie L. Hanthorn, Director of the Women's and Professional Division of the Iowa Works Progress Administration, and E. R. Wagner, Director of the Recreation Division of the same administration, were enlisted under the Centennial banner. Mr. Wagner agreed to provide a pageant consultant and such assistants as would be necessary to set up and maintain a staff to assist local communities in sponsoring Centennial observances. Subsequently Claudine Humble of Eldon

was appointed pageant consultant effective March 1, 1938. The following month Jean Marie Corey and Mrs. Martha G. Canfield, both of Des Moines, were appointed assistant pageant consultants. The pageant consultants maintained their offices in the Centennial Office and were in all ways an integral part of that organization. Their salaries, however, were paid by the Works Progress Administration and did not constitute an expense to the State of Iowa.

Many Iowa communities availed themselves of the pageant script, the services of the pageant director, and the costumes and paraphernalia afforded them through the offices of the Centennial Committee by the Iowa Works Progress Administration and the Iowa Emergency Conservation Works. According to the statistics compiled by Mr. Burlingame a total of thirty-three communities used some or all of the pageant facilities offered. Many of these communities probably would have been unable to participate in the celebrations had this assistance not been available.²⁵

LOCAL AND REGIONAL CENTENNIAL CELEBRATIONS

According to figures released by Robert Burlingame, Executive Secretary of the Iowa Centennial Committee, at least fifty-eight centennial celebrations were held in Iowa in 1938.²⁶ Listed in chronological order these were as follows:

²⁵ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 22, 23.

²⁶ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, Appendix F. There were doubtless other celebrations held in Iowa which are not included in this list. At Dubuque, for example, the Catholics observed the centennial of the establishment of the Archdiocese. An outstanding by-product was the publication of the *Centennial History of the Archdiocese of Dubuque* by Rev. M. M. Hoffmann. The Johnson County 4-H Clubs also stressed the Centennial in their regular yearly festival in the Field House of the State University of Iowa.

February 21	Centennial Ball	Algona
April 18-23	Iowa History Week	Statewide
April 21-22	Iowa Products Exhibit	Whiting
April 30	May Day Frolic	Hubbard
May 25-27	Community Celebration	Ft. Madison
June 15-18	4-H Girls' Convention	Ames
June 19-21	Band Festival Centennial	Mason City
June 22-24	Mid-Summers Day, Inc.	Madrid
June 24-25	Jubilee Days	Charles City
June 26-29	West Liberty Centennial	West Liberty
July 3	Centennial Celebration	Osage
July 3-5	Centennial Celebration	Le Mars
July 3-5	Centennial Celebration	Cherokee
July 4	Centennial Celebration	Bloomfield
July 4	Training School for Girls	Mitchellville
July 4	Centennial Celebration	Osceola
July 4	Centennial Celebration	Garner
July 4	Kossuth County Fair	Algona
July 16-17	Winneshiek County Home-coming	Decorah
July 28-30	Centennial Celebration	Richland
August 1-6	Anamosa Centennial	Anamosa
August 4-6	Tama County Celebration	Toledo
August 5-7	Descendants, Henry Morris	Stockport
Aug. 17, Sept. 15	Centennial Celebration	Council Bluffs
August 10	4-H and Community Clubs	Malvern
August 10-11	Jewish Community Center	Des Moines
August 11-13	Hardin County Fair	Eldora
August 14-17	Jackson County Centennial	Maquoketa
August 16-19	Buena Vista County Fair	Alta
August 16-19	Crawford County Homecoming	Denison
August 16-19	Louisa County Fair	Columbus Jct.
August 17-18	Benton County Fair	Vinton
August 17-18	Street Carnival	Algona
August 17-19	Henry County Pageant	Mt. Pleasant
August 17-21	Dubuque Sesquicentennial	Dubuque
August 18-19	Farm Bureau & Chamber of Commerce	Estherville
August 20-21	Marion County Fair	Knoxville

August 22-24	Jasper County Fair	Colfax
August 22-25	Eagle Grove District Junior Fair	Eagle Grove
August 22	Boone County Achievement Show	Boone
August 23-25	Sac County Fair	Sac City
August 24-25	Lorimor Agricultural Fair	Lorimor
August 24-26	Centennial Pageant	Centerville
August 28-30	Centennial Homecoming	Jewell
September 5	Centennial Pageant	Marshalltown
September 5-9	Hamilton County Exposition	Webster City
September 6-9	National Beef Cattle Show	Fort Dodge
September 6-9	Derby District Fair	Derby
September 7-11	Territorial Centennial	Burlington
September 8-9	Centennial Pageant	Rock Rapids
September 11	Clayton County Bar	Guttenberg
September 16	Centennial Parade	Humeston
September 16	Community Council	Oakland
September 16-17	Old Settlers' Reunion	Waverly
September 16-19	Big Four Fair	Postville
September 23-24	Fall Festival	Albia
September 23-25	Homecoming Celebration	Afton
October 7	Centennial Pageant	Shenandoah
October 15	Centennial Parade	Collins

Statistics submitted indicate that approximately 616,950 attended forty of these local celebrations. With this number as a guide Mr. Burlingame estimates that nearly 750,000 Iowans and visitors attended the fifty-eight Centennial observances in Iowa. In addition, he estimates that 20,000 Iowans participated in these events. Almost one-third of the total population of Iowa thus saw or participated in the various festivals held throughout the Hawkeye State. Most of the remaining two-thirds must have become Centennial-conscious through relatives, neighbors, or friends, who did participate. With the radio and newspapers offering additional avenues of approach into the Iowa home it is doubtful if many Iowans are still unaware

that the year 1938 marked the hundredth anniversary of the birthday of the Territory of Iowa. Thus, the spirit of the joint resolution has been in large measure achieved.

While some of the Centennial celebrations were comparatively simple affairs, many of them tended to be elaborate festivals rivaling or even surpassing anything ever before presented in the various communities. Although the magnitude of the celebration was generally dependent upon the population and wealth of a community, the success was usually directly in proportion to the enthusiasm and coöperation of the citizens. Some small communities, such as West Liberty, staged celebrations that equalled or excelled those held in first class cities. While a few cities probably went in the red it would seem that most of them balanced their budget.

Ten communities (Burlington, Centerville, Denison, Derby, Eldora, Fort Madison, Le Mars, Madrid, Mount Pleasant, and West Liberty) employed the John B. Rogers Producing Company to stage their pageants. One community (Dubuque) secured the services of the Jerome H. Cargill Producing Company of New York City. These productions were superbly executed but it is doubtful if they won warmer praise than was accorded *Iowa: The Open Door* — the pageant written by Claudine Humble and costumed and otherwise equipped through the assistance of WPA funds. Press accounts and comments of citizens in such communities as Anamosa, Cherokee, and Maquoketa will attest this fact. A total of thirty-three Iowa communities in thirty-one widely scattered counties used some or all of the pageant facilities offered by the Executive Office of the Centennial Committee. Twenty-two of these used the complete service; ten used the costumes only, and one used only the stage sets. Since this material had been designed especially for *Iowa: The Open Door*, it follows

that Miss Humble's manual was widely used throughout Iowa. Some of the communities, however, inserted certain episodes relating to the local scene.²⁷

A pageant, a parade, and the display of pioneer antiques were three of the most common devices used by the various local communities. In addition to these, perhaps two score newspapers issued historical editions and carried numerous Centennial stories and news flashes. Other newspapers that had ordered mats and stories from the Centennial Office doubtless used much of it for filler and feature stories throughout the year. A history of the community was sometimes produced. Prizes were offered to school children for the best essays on their local communities, or some phase of the Centennial. Schools and clubs heard many addresses by local or imported speakers before the Centennial was observed. All these were positive educational forces. On the amusement or entertainment side of the ledger there were fireworks, horse racing and auto racing, regattas, dances, banquets, baseball games, airplane flights, balloon ascensions, parachute jumps, vaudeville acts, concessions, and a score of similar attractions. There was a wide difference in communities; some had almost all of the above features, others had only a few. Garner omitted the pageant but staged an excellent parade and pioneer display. Collins concentrated all of its efforts on a parade. Some communities decided against the parade, preferring the pageant.²⁸

²⁷ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 22, 23, 29-31.

²⁸ Analysis of the various Centennial celebrations reveal that virtually every type of activity mentioned in the joint resolution took place in Iowa in 1938. The descendants of Henry Morris featured the Centennial in their reunion at Stockport; the Jewish Community Center at Des Moines, the Training School for Girls at Mitchellville, and the Lorimor Agricultural Fair at Lorimor all stressed the Centennial. Even the Tama Indians enlisted the services of Dr. William J. Petersen as a Centennial speaker at their annual Pow Wow.

It would be both tiring and impracticable to describe all of the Centennial celebrations in Iowa during 1938. Some idea of the spirit of the local observances may be secured, however, by recording the highlights in a dozen representative communities selected at random throughout the State. Towns of varying sizes have been chosen for this purpose and the historic backgrounds have also been considered in making a choice. Finally, selections include communities staging professional pageants as well as those relying on the pageant and materials furnished through the Centennial Office.

Burlington and Dubuque, like several other Mississippi River towns, both trace their permanent settlement back to June 1, 1833. In 1838, Burlington was the largest city west of the Mississippi and north of Missouri and Dubuque was the metropolis of the northern half of the Black Hawk Purchase. Burlington was the capital of both the Territory of Wisconsin and the Territory of Iowa; Dubuque vainly aspired to be the capital of both. It was fitting that both Burlington and Dubuque should observe the Centennial of the establishment of the Territory of Iowa.

Burlington, the cradle of Iowa political and constitutional history, held a five-day Centennial celebration commencing on Wednesday, September 7th. It was one of the most successful celebrations in the entire State, the whole community coöperating to stage the colorful spectacle. Two entirely different parades were witnessed by a total of 45,000 people. The pageant, staged by the John B. Rogers Producing Company, was held in the high school stadium. It was given on four nights and was witnessed by a total of 10,500 spectators. An "unusually elaborate" fireworks display depicted some of the early incidents in the history of Burlington. The exhibit of pioneer relics was among the most interesting and novel in Iowa: a jewelry store dis-

played the various types of spectacles that have been in use during the past century; a bank included among its coin and paper money exhibit the denominations in use in 1838. A regatta was staged in which fully one hundred boats took part. The river pageant and fireworks display brought out the largest crowd in the history of Burlington, over 30,000 people witnessing the brilliant spectacle. Although Indian headbands and wooden money were sold by the local committee to help defray expenses there was a notable absence of concessions. The Centennial budget was completely balanced and all money returned to the underwriters of the celebration. Special church services were held in honor of the Centennial. One local minister declared: "The whole spiritual and cultural life of the city has been enhanced by the Centennial observance. A new civic spirit has been awakened, and already many people are saying, 'What next?'"²⁹

Historic old Dubuque staged a five-day celebration with a three-fold motif: the Centennial of the Territory of Iowa; the one hundred and fiftieth anniversary of the coming of Julien Dubuque in 1788; and the dedication of Lock and Dam No. 11 at Eagle Point. Dubuque, steeped in historical lore, enlisted the services of the Jerome H. Cargill Producing Company of New York City to stage its own "tailor-made" pageant "Under Five Flags". Seventeen different scenes and a cast of over five hundred were required to present this colorful spectacle. Four members of the cast for the "Miner's Compact" scene, which represented the four Langworthy brothers, were descendants of the original Langworthy family. An opening feature on Governor's Day (August 17th) was a mam-

²⁹ *The Daily Hawkeye-Gazette* (Burlington), May 29, July 20, August 9, 11, September 7, 8, 9, 10, 11, 1938. A letter from Ross Burman to Robert Burlingame dated September 21, 1938, gives a complete summary of the activities at Burlington.

moth parade with eight bands and forty floats. The closing feature on Army Day (August 21st) was the dedication of Dam No. 11. The \$4,600,000 structure was christened Lieutenant Zebulon Pike Lock and Dam, the bottle broken at the ceremony containing water from both the Atlantic and Pacific oceans. A detachment of United States artillery from Fort Des Moines presented an army show. A flotilla of boats was present for the dedication of the dam and following the ceremony a regatta was staged with boats assembled from many points on the Mississippi. A feature of this Dubuque celebration was the visit paid the city by two grand-nieces of Julien Dubuque, Miss Gertrude and Miss Elise Dubuque of St. Louis, Missouri.³⁰

The Catholics of Dubuque held their Archdiocesan Centennial Celebration on July 28th, with Henry A. Wallace and President Charles Friley of Ames as speakers.³¹

Across the State, on the Missouri River, a somewhat different kind of Centennial celebration occurred. Ambitious Council Bluffs had staged a successful Centennial in 1936. Plans were laid for a Centennial celebration in 1938 from August 17th to September 15th which was to attract a half million people to that historic town. A tract of seventy-five rolling acres was selected and more than twenty buildings were soon in the process of erection. Specific days were set aside in honor of the various religious, racial, political, and civic groups. Although history was not forgotten and some of the exhibits were unique, the commercial aspect dominated in the numerous concessions and amusements. The celebration attracted 153,000 people.³²

³⁰ *Dubuque Telegraph-Herald*, May 8, 17, June 10, 29, July 31, August 9, 19, 20, 21, 1938; *The Des Moines Register* August 7, 22, 1938.

³¹ *The Des Moines Register*, July 17, 1938.

³² *Council Bluffs Nonpareil*, April 18, 27, May 6, 8, June 12, 14, 19, 23, 26, July 11, August 20, 1938; *The Billboard*, July 2, 1938. A report of the total attendance was transmitted to the Iowa Centennial Committee.

One of the outstanding Centennial celebrations took place at Cherokee where 39,000 attended the three day festival commencing on Sunday, July 3rd. A crowd of about ten thousand "loudly acclaimed" *Iowa: The Open Door*, which opened the Territorial Centennial celebration. More than fifteen thousand participated in the Independence Day festivities, a record crowd that even surpassed the Armistice Day celebration. Thousands witnessed the spectacular mile and a half long parade which contained such "colorful floats" as a miniature pioneer Illinois Central train, Indians on foot and on horseback, a school of 1838 with its wooden benches and stern schoolmaster, a display of old fashioned farm implements, and a Pilot Rock Ploughing Match farmer. Senator Guy M. Gillette spoke on the pioneers, the rich Iowa soil, and the need for "modern day" pioneers. N. T. (Peachtree) Wells, 93, one of two remaining Civil War veterans in Cherokee County, gave a short talk. Frank F. Phipps, the only surviving member of the Milford Colony, the original founders of Cherokee, upon being urged to say something to the throng reluctantly approached the microphone and said "Merry Christmas". The program was interspersed with free acts, concessions, fireworks, dances, concerts, sports, and balloon ascensions. Thousands enjoyed the many window exhibits of pioneer articles. One old timer was heard to say: "I've lived in this county for 56 years and I never saw a bigger or better celebration."³³

Maquoketa staged a mammoth celebration in which the Centennial parade proved to be the "outstanding" feature. The parade was divided into eight sections with a band in each division. Like many other communities in Iowa, Maquoketa wisely enlisted the aid of the entire county (Jackson) and this added materially to the success of the

³³ *The Cherokee Chief*, July 1, 8, 1938; *Cherokee Times*, July 5, 6, 7, 1938.

venture. A good financial return was made on the performances of the pageant which was called the "Century of Progress". Despite the handicap of several heavy rains the Maquoketa Centennial Association was able to announce itself ready to pay all outstanding bills.³⁴

To Algona goes the distinction of holding three Centennial observances, the largest number held by any one town. The first observance in Iowa occurred when Algona gave a Centennial Ball on February 21st. Algona also presented *Iowa: The Open Door*, sponsored by the Kossuth County Fair on July Fourth, and held a Centennial Festival and Street Carnival on August 17th and 18th. Algona's Fourth of July celebration drew one of the largest crowds ever to pack the Kossuth County fairgrounds. One of the highlights of the afternoon was a speech by Algona's native son — Harvey Ingham — who emphasized the responsibility of people today to carry forward what has been started by the preceeding generations. An attendance of 4500 was present in the afternoon to hear Mr. Ingham and to see the baseball games and races. Approximately double this number were present in the evening for the pageant, fireworks, and free acts. Local officials estimated that 11,000 persons saw *Iowa: The Open Door*, staged by one hundred and sixty persons from all over Kossuth County. Mrs. E. W. Hanson was in charge of the pageant and the 4-H clubs coöperated in staging the spectacle.³⁵

Anamosa's centennial was a "big success" and the whole

³⁴ *Jackson* (Maquoketa) *Sentinel*, March 18, June 17, July 5, August 5, 19, 1938; *The Maquoketa Community Press*, April 14, August 4, 11, 18, 1938; *The Des Moines Register*, August 17, 1938. One of the highlights of the Maquoketa Centennial was the presence of Alexander D. Robertson, of Cherokee, Iowa, one of two living male descendants of Ansel Briggs, the first Governor of the State of Iowa.

³⁵ *The Algona Upper Des Moines*, June 28, July 5, 1938; *Kossuth County Advance* (Algona), June 30, 1938; *Fenton Reporter*, July 7, 1938; *Britt News-Tribune*, June 16, 1938; *Emmetsburg Democrat*, June 24, 1938.

program was described as one that would be "long remembered". A mammoth parade was the "finest feature", fully nineteen floats depicting the history of Anamosa from the days of the first log cabin courthouse to the new and stately edifice. In addition to *Iowa: The Open Door*, the local D. A. R. prepared a pageant entitled *Anamosa 100 Years*. Five thousand saw the night pageant, the largest crowd of the week. President Harry M. Gage of Coe College was one of the principal speakers.³⁶

West Liberty staged her own one hundredth anniversary with a Territorial Centennial celebration lasting from Sunday June 26th to Wednesday, June 29th. The John B. Rogers Company staged the pageant, entitled "The Prairie Parade". There were amusements for all — golf tournaments, harness racing, band concerts, drum and bugle corps drills, displays of pioneer antiques, free vaudeville, and commemorative speeches. An unusual feature was the free dinner of hot roast beef, buns, baked beans, pickles, cookies, and coffee on Wednesday noon. Over twelve thousand were on hand for this banner day and the ten thousand who are said to have availed themselves of the generous plates of good food were promptly and smoothly served. The parade, composed of over eighty units, was described as an "eye-knocker-outer" by a local editor. He was not alone in his enthusiasm. A visitor from Muscatine, Samuel Chesebrough, declared: "I've seen the Tournament of Roses, the Mardi Gras, many Knights Templar parades, and this is the finest of them all." With a commendable view to the future, West Liberty published *The History of Wapsie* which was sold in a house to house canvass by young ladies in the contest for the position of Centennial Queen.³⁷

³⁶ *The Anamosa Eureka* July 14, August 11, 18, 1938.

³⁷ *West Liberty Index*, March 17, 24, April 7, May 5, 26, June 23, 30; *The Cedar Rapids Gazette*, June 12, 26, 1938.

At Osceola the Business Men's Association sponsored a Centennial celebration in the courthouse park on July 4th. During the morning a large crowd gathered to see the parade and to be on hand for the concert and patriotic address by J. M. Grimes. Baseball, track, and other sports attracted their following despite the intense heat and the busy farm season. The town was "literally jammed" in the evening to witness *Iowa: The Open Door*, a total of five thousand attending the "glamorous program". Only two disappointments marred the Osceola celebration: the inability of many spectators to see the historical pageant and the failure of the merry-go-round to arrive.³⁸

Garner did not stage a pageant, limiting itself to a parade and to antique displays by various merchants. The parade was generally conceded to be the best ever held in Garner; it required an hour for the fifty-three units to pass the reviewing stand. A record breaking throng looked on. A total of one hundred and twenty-five pioneers from thirteen different towns registered at the courthouse. Seventeen Garner merchants and the local Chamber of Commerce awarded forty-eight prizes to displayers of antique relics. Speakers, music, sports, carnival attractions, a dance at the Opera House, and a free pavement dance afforded pleasures for old and young alike.³⁹

THE CENTENNIAL STATE FAIR

The first Iowa State Fair was held at Fairfield, Iowa, in 1854. During the next twenty-five years the State Fair was virtually on wheels, Muscatine, Oskaloosa, Iowa City, Dubuque, Burlington, Clinton, Keokuk, and Cedar Rapids, each playing host city for anywhere from two to six times. In 1879 the State Fair moved to Des Moines where it has

³⁸ *Osceola Tribune*, July 5, 1938; *Osceola Sentinel*, June 30, July 7, 1938.

³⁹ *The Garner Leader*, June 29, July 6, 1938.

remained ever since. The 1938 Centennial Fair marked the 59th anniversary of the permanent establishment of the State Fair at Des Moines.⁴⁰

The Centennial Fair was one of the best attended and most successful fairs in the long history of that institution. Despite the fact that Iowa was suffering an economic recession and notwithstanding there was no reason to expect an increase in the attendance, turnstiles clicked for 430,907 admission in 1938 compared with 381,279 in 1937. This thirteen per cent increase was hailed with delight by A. R. Corey, Secretary of the Iowa State Fair Board. "I think we will most of us agree", he wrote, "that business conditions may not be in a depression; yet, at least they are still in a recession. For instance, the automobile sales in Polk County for the first six months of 1938 showed a loss of almost fifty per cent. The State Fair comes along and shows a thirteen per cent increase in attendance over last year, and in 1937 we had a very good year, at least an average year." It is significant that the attendance in 1938 was surpassed only in 1927 and 1929, five thousand more visitors passing through the turnstiles in the balmy days of 1929.

Mr. Corey did not hesitate to credit the Centennial with influencing exhibitors as well as visitors. "The livestock exhibits, industrial exhibits, and the regular education exhibits showed a substantial improvement over the previous year. In fact, our livestock show was one of the best we ever had at the State Fair. In addition to the regular features of the fair we had the numerous Centennial features, which, we believe, were largely responsible for the increase in the attendance."⁴¹

⁴⁰ Ross's *The Iowa State Fair in The Palimpsest*, Vol. X, pp. 269-313.

⁴¹ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, pp. 12, 13; *The Des Moines Register*, August 21, 1938, Section H., p. 6, September 3, 1938.

The opening attraction of the Centennial State Fair was the historical pageant *Cavalcade of Iowa* which served as the grandstand attraction on Wednesday and Thursday evening, August 24th and 25th. The *Cavalcade of Iowa* is said to have been the largest production of its kind ever undertaken in Iowa — utilizing the services of 2,000 actors, 100 musicians, and a production cast of 250 persons. Miss Claudine Humble was employed by the State Fair Board to write and produce *Cavalcade of Iowa*. Miss Humble resigned from her position as pageant consultant for the Centennial Committee to devote her entire time after July 15th to the project.

The pageant was presented in four episodes, divided into 15 scenes. There was also a prologue and finale. The outline of the pageant follows:

Prologue

Episode One: IOWA A WILDERNESS

Scene I. Coming of Marquette and Joliet (1673)

Scene II. Louisiana Purchase (1803)

Episode Two: IOWA A TERRITORY

Scene III. Establishment of Territorial Government (1838)

Scene IV. Selection of Iowa City as Capital (1839)

Scene V. Stream of Settlement (1832-1876)

Episode Three: IOWA A STATE

Scene VI. Dance Interpretation of Statehood (1846)

Scene VII. First State Fair (1854)

Scene VIII. Mississippi Showboat Interlude

Scene IX. Coming of the Railroad (1855)

Scene X. Building of First Trans-Mississippi Bridge (1856)

Episode Four: IOWA ON THE MARCH

Scene XI. The Civil War (1861-65)

Scene XII. The Little Brown Church (1866)

Scene XIII. The First "Horseless Carriage" (1893)

Scene XIV. Buffalo Bill Cody's Wild West Show

Scene XV. Airplane Ballet

Finale

The performance was concluded with a special showing of fireworks depicting an Indian raid on old Fort Madison, the trek of the covered wagon, and a silhouette of Robert Lucas, the first Territorial Governor. The attendance at the first presentation of the pageant was 3,431, and at the second 7,817, with a grand total of 11,248 for the two nights. Attorney General John H. Mitchell was "thoroughly impressed by the splendid way in which the 'Cavalcade of Iowa' was staged and by the tremendous amount of work it must have taken." Rabbi Eugene Mannheimer believed the pageant was "a fine, beautiful, and most impressive piece of work, well conceived and well executed — a most worthy, stirring and outstanding contribution to the proper celebration of Iowa's Territorial Centennial."⁴²

More important and far reaching in their influence were the various Centennial exhibits at the Iowa State Fair. A number of exhibitors coöperated to present historical exhibitions depicting the development of agricultural machinery during the past century. Thus, the John Deere Company displayed the evolution of the plow; the International Harvester Company presented the history of grain harvesting; the J. I. Case Company exhibited old-fashioned cultivators and the history of threshing machines, and the Oliver Farm Equipment Company (formerly Hart-Parr), showed old tractors as well as scores of other appliances used by pioneer farmers. The opportunity afforded farmers and interested visitors to study ancient agricultural methods was not limited to exhibits from this State: the John Deere Company actually assembled plows from all over the world.

Exponents of visual education could feast their eyes on still other pioneer exhibits. The history of transportation ran the whole gamut of vehicles from the Indian travois

⁴² *The Des Moines Register*, August 21, Section H., p. 24, August 24, 25, 26, 1938; *Report of the Managing Director and Executive Secretary of the Iowa Centennial Board*, pp. 14, 15.

down to the prairie schooner and stagecoach. The exhibit of old buggies reminded many Iowans how far we have come in the past quarter of a century. The display of old-time autos was a gentler reminder of the passing years to the younger generation. In this horseless carriage exhibit several models of ancient vintage were on display, including a Frazer and a Locomobile dating back to 1897.⁴³

The railroads did their part to educate Iowans in the story of yesteryears. The Northwestern exhibited the *Pioneer*, the first locomotive to run out of Chicago and west of Lake Michigan. Placed in service in 1848, the *Pioneer* had been exhibited at such notable expositions as the Chicago World's Fair of 1893, the St. Louis World's Fair of 1904, and the Chicago Century of Progress of 1933-34. The Burlington Railroad contributed Locomotive No. 35 and its famous old-time railway mail car which made its first run in 1862. The Rock Island showed its midget Saddle Back No. 3, the sole survivor of forty locomotives of this type used back in the eighties. Next to it was shown its modern oil-burning brother, measuring over 100 feet in length. Other noteworthy transportation exhibits were fifty years of bicycle history and fifty years of horse-racing sulkies.⁴⁴

Outstanding among the historical exhibits were the four period rooms which attracted hordes of visitors. Special guards were required to keep the immense crowd moving steadily past these unique displays sponsored by the Iowa Federation of Women's Clubs. The pioneer cabin was shown by Burlington, the Civil War period room by Ottumwa, the Reconstruction period room by Fort Dodge, and the New Century room by Ida Grove. The judges of

⁴³ *Greater Iowa*, July, 1938; *The Des Moines Register*, August 7, 21, Section H. pp. 22, 27, 30, 1938.

⁴⁴ *Greater Iowa*, July, 1938; *The Des Moines Register*, August 21, 1938, Section H., p. 12.

the historical rooms were warm in their praise of the work done by the various women's clubs. The judges declared: "All four exhibits are of a remarkable high standard. It is one of the finest [exhibits] ever attempted at the State Fair. Several generations may pass before anything comparable is shown. As an educational feature the exhibit is unique."⁴⁵

Almost as popular were the period dresses also exhibited by the Iowa State Federation of Women's Clubs. Some of these were truly historic, such as those once worn by Kate Shelley, Mrs. William A. Sunday, Abbie Gardner Sharp, and Mrs. Mary B. Welch. Others were worn by such notables as Ruth Suckow, Mrs. Henry C. Wallace, Mrs. Carrie Chapman Catt, and Mrs. Ida B. Wise Smith. The latter contributed a dress worn in 1934 at the world W. C. T. U. convention at Stockholm, Sweden, held under the patronage of Crown Prince Gustaf Adolf.⁴⁶

There is little doubt but that the Centennial features were in large measure responsible for the success of the State Fair in 1938. "Never in the history of the Iowa State Fair", Secretary A. R. Corey declared, "have we received so many complimentary letters and so many complimentary press notices regarding the fair as we have this year." It was not merely newspaper comment which caused the capable Secretary to make this sweeping statement. According to Mr. Corey:

We had the parties in charge of the Centennial exhibits — such as the exhibit of the railroad locomotives, the Centennial exhibit

⁴⁵ A complete four-page description of each of the rooms was passed out by the Iowa Federation of Women's Clubs. In *The Iowa Clubwoman* for September-October, 1938, Mrs. Eugene Cutler reproduced this description, together with pictures of the various rooms. The judges were William J. Petersen, State Historical Society of Iowa, Chairman; O. E. Klingaman of the Historical Department, and Charles J. Ritchey of Drake University.

⁴⁶ See *The Iowa Clubwoman*, September-October, 1938.

tent, which housed the exhibits showing the history of the harvesting machine, thresher, the plow, and the farm tractor, as well as an extensive exhibit of vehicles used in transportation during the past one hundred years, and the exhibit in the Centennial room in the grandstand and Educational Building, which housed the exhibit of pioneer rooms and old gowns — make a check and estimate of the people who passed through these exhibits; and while these figures are only estimates, we feel they are fairly accurate. The Rock Island Railroad checked the number of persons passing through their large locomotive. They checked 155,000 persons. They also passed out over 300,000 post cards at their headquarters near this exhibit. The check on the Centennial exhibit tent showed that approximately 224,000 people passed through this tent. The check on the Centennial exhibit room in the Educational Building in the grandstand showed that 216,000 people passed through this exhibit.

No finer testimony could be given of the genuine interest of Iowans in the Centennial State Fair.⁴⁷

A SUMMARY

The celebration of the Centennial of the Territory of Iowa was a success in every way. By parade, by pageant, and by historical displays, the citizens of the Hawkeye State were enabled to catch a panoramic view of the historic development of their native State from the day when the mound builder performed his ceremonial dance on the towering bluffs overlooking the Mississippi to the day when youthful jitterbugs performed the equally devious steps of the Big Apple. This striking success in the face of almost insuperable obstacles must be attributed in large measure to the energy and enthusiasm of J. R. Bahne, J. C. Hammond, Robert Burlingame, and the members of the Executive Committee who faithfully and efficiently carried out the mandate of the Iowa Centennial Committee and the

⁴⁷ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, p. 12.

General Assembly. Nor should one forget the fine spirit displayed by Iowans everywhere: without their hearty coöperation the Centennial itself would have been impossible.⁴⁸

Lieutenant Governor John K. Valentine considered that the Centennial Committee had performed "a wonderful job in view of the absence of a specific appropriation." Richard H. Plock believed the Centennial celebrations had emphasized the fact that Iowa was a "truly great state" of "tremendously rich background" that was only now "reaching maturity". He believed the Committee had made "a great contribution in the matter of 'selling' Iowa to Iowans." James R. Rhodes of the *Newton Daily News* felt that the Committee had done "good work" all year while Don J. Reid of the Iowa Press Association considered that the Managing Director and Executive Secretary had staged a "real centennial observance". Dr. Benj. F. Shambaugh of the State Historical Society of Iowa was impressed with the Committee's "courteous, intelligent and efficient" handling of the Centennial. "Your initiative in

⁴⁸ In making their report to the Iowa Centennial Committee Mr. Hammond and Mr. Burlingame expressed their grateful indebtedness to the following: State Fair Board; Works Progress Administration of Iowa; Executive Council; Iowa Department of Agriculture; Historical, Memorial and Art Department; State Historical Society; Department of State; State Motor Vehicle Division; State Printing Board; State Highway Commission; State Emergency Conservation Works; State Conservation Commission; State Planning Board; Department of Justice; Department of Public Instruction; Office of the Clerk of the Supreme Court; State House Custodian; State House Post Office; State Library; Board of Assessment and Review; 4-H Boys' and 4-H Girls' Clubs; State University; Association of Commercial Organization Secretaries; County Fair Managers' Association; Iowa Press Association; Daily Press Association; State Federation of Women's Clubs; American Legion Auxiliary; State Teachers Association; Iowa Manufacturers Association; Associated Press, United Press, International News Service, and Transradio Press Service; radio broadcasting stations of Iowa; Des Moines Chamber of Commerce; Greater Des Moines Committee; Des Moines Jewish Community Center; committees in charge of local observances; newspapers which published centennial editions; members of the official Speakers' Bureau; and members of all subcommittees of the Iowa Centennial Committee.

arranging newspaper publicity and community celebrations", he declared, "is responsible for a very wide-spread and deep-seated interest in the history of our Commonwealth."⁴⁹

It was thus, with the praise of Iowans ringing in their ears, that the Iowa Centennial Committee closed its office in Des Moines and looked back with genuine satisfaction to eight months of strenuous activity in carrying the Centennial into virtually every home in Iowa.

WILLIAM J. PETERSEN

THE STATE HISTORICAL SOCIETY OF IOWA
IOWA CITY IOWA

⁴⁹ *Report of the Managing Director and Executive Secretary of the Iowa Centennial Committee*, p. 34, 35.

JOURNAL OF CYRUS SANDERS

[Cyrus Sanders was born in Ohio on September 28, 1817, and came to Johnson County, Iowa Territory, in 1839. As his journal indicates he was interested in farming and surveying. He died in Johnson County on April 24, 1887. His journal is printed from a small notebook preserved among his papers for almost a century.— THE EDITOR.]

December 6th 1838

Launched my frail bark upon the tempestuous ocean of this wide world, with a firm resolution to sink or swim,—with just \$100 in my pocket, I started in the Mail Stage for Cincinnati. arrived there safe in the evening — Left there on the afternoon of the 7th, on board the Steam Boat Othello, bound for the mouth of the Ohio, run 19 miles stuck fast on a sand-bar was detained all night, got off next morning, run 50 or 60 miles stuck on Warsaw bar detained all night and next day untill 4 O clock P. M. then run 7 miles and laid up for the night started next morning and run down to Madison found the river frozen over Laid up one mile above town where we are lying at this time December 11th without any prospect of getting away by water.

Decem. 12th Left Madison for Louisville, stuck fast on a bar 15 miles above Louisville detained all night run down to Louisville next day, lay there all night.— Dec. 14th Find Louisville to be not quite so fine a city as I expected, although it is quite a business place, saw more omnibusses and hacks there than I ever saw anywhere else, saw the Louisville R. R. the first I ever saw, it is a much more contemptible looking piece of work than I expected to find it. We found it impossible to get down the Ohio river any further in consequence of the low stage of water. Took passage in the stage for Vincennes passed through New

Albany which is a beautiful town thence, with a new turn-pike, up a hill of stupenduous height — the road in many places appears to be cut 30 or 40 feet through solid rock and in other places there are fills of 40 to 50 feet all of fragments of rock blown or quarried from the side of the hill at an immense expence of labour —

From the top of this hill we had the most beautiful and extended view my eyes ever beheld, at the distance of 7 miles was the City of Louisville with the smoke curling up gracefully from its thousand chimnies — and on the opposite side of the Ohio we could see Jeffersonville — then within three miles of us we had a distinct view of the beautiful City of New Albany together with many miles of the surrounding country.

We took supper that night within a few miles of Paoli our Landlords name was Chambers,— when we went into supper (which by the by was an excellent one) I soon found out our Landlady was a Friend (Quaker) and after some conversation, to our mutual satisfaction, I found out we were almost akin to each other she being the step-daughter of Aunt Martha Lindley. She knew a great many of my relations and made a great deal of inquiry about them, and invited me very kindly to stay with them a while and visit aunt Martha Lindley who lived in two miles of them.

Passed Paoli in the night rode all night.

December 15th.

Being tolerable cold weather we kept the Coach shut up consequently had no chance to see the country, Breakfasted on venison crossed White river (western branch) in the afternoon and passed through some of the best looking bottom land I ever saw I supposed the bottom to be 2 miles wide — arrived at Vincennes about 7 O clock P. M.

had no opportunity to see the Town as we took Stage at ten O clock P. M. for Salem Illinois rode all night again.

December 16th. Took Breakfast at a very dirty place had nothing but venison and Corn Bread, Our Landlord told many tough hunting stories among which he said he believed he had killed between 3 and 4 thousand deer in his life — began to pass through prairie saw the first Prairie Chicken I ever saw — Passed through one Prairie 12 miles across also several little Villages and arrived at Salem after dark — Concluded to rest awhile, as we had rode two nights without sleeping any, stayed all night —

December 17th.

Stayed all day at Salem and done nothing —

December 18th.

Concluded to take it afoot to Vandalia a distance of 27 miles, as the stage to Jacksonville will not start untill the 21st which is to bring on our baggage. Walked 13 miles. Stayed all night at a house kept by a man of the name of Foster who is a member of the Legislature. I think my descriptive faculties are adequate to the task of describing this house and its accommodations, but I dare not do it, lest it be thought exaggeration —

December 19th.

Walked 3 miles took breakfast at a house which I could describe if I had described the house we stayed at last night, by saying it was more so. Froze one of my ears crossing Prairies this morning — arrived at Vandalia in the afternoon, found it just about such a town as New Lexington H. Co. Ohio.

Went up into the Senate and House of Representatives, where all the combined talent of the Sucker State is collected. Found them both very august bodies in appearance,

but as there was nothing of importance transacting did not stay long, put up at the Vandalia Inn kept by a Buckeye

December 20th.

Early in the morning I walked down to the Mansion House and just as I walked in saw a man step out who looked very much like J. [illegible] Corbett formerly of Hillsboro.

Made inquiry and found out he was clerk in the largest store in town,

Paid him a visit, had some confidential talk with him. He bore no marks of a drinking man, told me he had not tasted a drop of Spirits since he came to the place, which was in last June. He was dressed neatly and is considered here a respectable man. He asked me, not to tell his character in the place. I promised him I would not, as I felt very sorry for the fellow, and was very much pleased to see him doing so well.— Spent the principal part of the day in the Hall of the Legislature as there was a very important question up respecting the Election of State officers out of their own body.

Paid my stage fare to Jacksonville to start tomorrow at 12 O'clock —

December 21st.

Found a fellow who lives in London, Madison Co. O. who carried the flag staff for me on the Jefferson and Xenia Turnpike. He keeps a Roulett Table and Faro Bank by which he makes from 15 to 20 dollars per day

Started about 12 O'clock in the Stage for Jacksonville traveled 28 miles (most of the way through Prairie) to Hillsboro which is a beautiful little town, put up for the night

December 22d.

Got up at 1 O'clock in the morning and started after hav-

ing slept none during the night in consequence of being very sick. It is extremely cold this morning and we were put into an open Waggon. I got much worse soon after we started, never suffered more in my life than I did riding that rout of 18 miles which took us to Leesburg, found myself unable to go any further although I was at one of the dirtiest places I ever saw

I have one particular fault to find of the cooking of this country that is they do not use water enough about it.— Parted from Ridgeway here, Went to bed without any breakfast slept a little. got up about noon felt much better but still felt very unwell, had no appetite to eat any thing but could not have eaten if I had; every thing about the house looked so nasty. Had a considerable touch of the blues for the first time since I left home —

If any thing will give a man the *Blues* it is to be sick 500 miles from home at such a place as I am at, where every body is strangers.

Took some pills, but did not feel much better untill Christmas morning when I walked up to a store close by, saw a dozen or two drunken men,— Passed a very disagreeable Christmas, and at night 23 hog drivers came in and crowded me out, had to go after night to another Tavern to get lodging which was not much better than the one I left.

December 29th.

Felt well enough to start again this morning the weather being severely cold I froze one side of my face and both my big-toes crossing the grand Prairie — arrived at Jacksonville a little before dark it is the most flourishing town I have seen in the State of Illinois it has about 2500 inhabitants — staid there all night —

December 30th

I ascertained this morning that the Beardstown Stage

would not leave untill to-morrow morning. Concluded to walk on, paid my trunk fare and started. Walked 16 miles to Munroe took up for the night — found a fellow here by the name of Brooks from Rattlesnake Prairie Ohio, who is keeping Grocery —

December 31st.

Got to ride in a waggon to Rushville, ferried the Illinois river at Beardstown which is a small unhealthy looking town, Arrived at Rushville a little before night — Rushville is a thrifty looking town with about 1200 inhabitants — Left it to the care of the Landlord at Beardstown to forward my trunk by tomorrow's Stage —

New Years' day

Paid my Stage fare to Macomb — and gave the driver 2 bits to wait untill the Beardstown Stage came with my trunk, And Lo! it came minus trunk have to wait 3 days on expense to get my trunk, and if I ever get it again I intend to stick by it — feel rather bad about my situation as my money is disappearing very fast, did not enjoy New year's day as well as I could wish

January 2d. 1838.—

Have nothing worth saying of the transactions of today. The weather geting quite mild and mud becoming plenty, which in this country is almost as black as Jet.

I have travelled 254 miles in the State of Illinois and have not seen any land that I like very well, and think still less of the people generally, they seem to have no consciences for when ever they can take advantage of a person to get his money they take it with a vengeance without any regard to his being a citizen or stranger —

Begin to think it a bad place to make a fortune, too many fortune seekers here already —

Done nothing but look about to day, feel restless in con-

sequence of having nothing to do, penned the foregoing just to be doing something and can think of nothing more to say,—dont see how authors can write a whole volume on the transactions of a single evening and make it all interesting too, when I cannot write three pages interesting matter in four weeks traveling through the most picturesque and romantic scenery in the world

However if I improve everyday as I have done to day there is no cause for discouragement —

Just as I finished writing the above, two waggoners called to stay all night and after eating their suppers they came into the Bar-room where I was busily engaged in conversation with a boarder and I heard one of them say he would speak to that man from Ohio as soon as he got through with his story which caused me to look round immediately and there sat Joel Terrell and James Woodmansee, who were then on their way from St. Louis to Burlington with salt —

January 3d

Was very much pleased by receiving my trunk in this morning's Stage together with a very polite note from G. Van-ness, Landlord at Beardstown, apologising for his neglect.

January 4th.

Left Rushville for Macomb in the Stage arrived at M a little before night, found that the stage running from Macomb to Burlington had stopped running.

January 5th

Heard that J Terrell and J. W. staid all night within 9 miles of Macomb so I hired a boy to take me to overtake them which we done about 12 miles from Macomb travelled on with them staid all night at an excellent house 10 miles from Burlington

Jan 6th.

Arrived at Burlington in the afternoon when I came in sight of the town and the majestic Mississippi, being alone (I having walked on ahead of the waggons) I drew of my hat and waved it joyfully in the air — crossed the river on the ice, put up at the Burlington House where I found Governor Lucas Jesse Williams and most of the members of the Legislature boarding

Remained at Burlington 8 days, wrote a letter home and one to A. S. Ridgway one to J. M. Sanders, also wrote to the Surveyor General of Wisconsin and Iowa Ter. (and accompanied my letter by recommendations from Gov. Lucas and J. Williams) for the place of deputy.

Visited the Legislature and council several times during its sittings

January 14th.

Inquired what my bill was “Twelve dollars sir” was the answer, thought to myself I had better been off sooner. Started on foot on an excursion through the interior with \$20.00 in my pocket

Got lost in the Prairie and wandered about the principal part of the day but arrived at night at the house of — Avery County Surveyor of Des Moines applied to him for the place of deputy, could not employ me as he had just employed one —

One circumstance which took place whilst I was in Burlington I forgot to mention in the proper place — I was seized one morning soon after breakfast with a violent toothache which I bore not very patiently about 15 minutes then with some trepidation, fearing the awful consequences of having a tooth extracted I walked down to a Dentists, who gave it as his grave opinion that it must be *pulled*.

My fear not being sufficient to stop the pain I just took a seat and he drew one of the largest teeth I had, which

brought a large piece of the jaw-bone with it — The operation in comparison, was not more than a pin scratch, to what I expected —

The next thing I done was just to fork over one dollar and walk off.

January 15th

Started on for the Quaker settlement in Salem Township after walking about 10 miles felt quite hungry so stopped at a cabin and got a piece of cold corn bread for which I had nothing to pay which was the first mouthful I have eat since I left Cincinnati without paying for it generally at a pretty dear rate — walked 16 miles to day stayed all night at the house of a Scotchman, at meal time the old Father of the family said the most devout grace I ever heard although in such broad scotch I could understand but very little of it. Almost every circumstance whilst there reminded me of Burns description of the “Cotters Saturday night.”

January 16th.

Again started on my tramp by way of West Point when there I was told I would have to pass through 15 miles of Prairie before reaching the next house. Took a dinner of Corn bread and Buttermilk and started across the Prairie about noon; arrived at Salem about dark, nearly worn out and exhausted. Could not help thinking over the pleasures of home. In fact I believe I felt a little home-sick, but where I put up, there was a number of young people collected for the purpose of a spelling match, so I joined in with them and soon forgot my cares.— walked 20 miles to day — The soil from Burlington to Salem is of the best quality but good timber in some places is rather unhandy. Skunk river which I crossed is an excellent mill stream and in most places stone of a superior quality is to be found in

abundance. The Prairie is rolling interspersed with streams of clear pure water.

January 21st

Came to the conclusion to remain in the vicinity of Salem so commenced boarding at Dr. Fraziers

Went to Burlington and got my trunk, the weather being severely cold I remained here 3 weeks and done nothing.

February 7th.

Done some surveying the first I have done in the Territory of Iowa from that time untill the present March 5th I have been busily employed and have had the good luck to please my employers well — The 20th. of February was employed by a man to run off a part of the boundary line of the late purchase, started on our novel excursion with a wägon laden with provisions bedding and so forth

Feb 21st Commenced operations run 9 miles across the most beautiful prairie I ever saw —

Feb 22. continued our running the principal part of the day through the thickest woods I ever saw during which time the rain fell in torrents in the afternoon, although nearly worn out with fatigue, I started on foot for home with my saddle bags of instruments on my shoulder the rain still continued and night overtook me in the prairie walked on untill 10 O clock at night before I arrived at a house to stay all night, got something to eat went to bed. The bedsteads were made of forks drove in the ground and poles laid on them. And as there was some 2 or 3 children packed up spoon fashion with me our rickety bedsteads were well loaded. but notwithstanding that I slept soundly untill near day when I made an attempt to turn over and down went the bedsteads with a tremendous crash to the ground (for there was no floor in the house) and tumbled me on the children who raised a great crying and

I raised a great laughing however with the assistance of my landlord I soon got things adjusted and took another nap, before morning when I arose and paid my bill, which amounted to the incredible sum of one "bit" i.e. 12½ cents —

Feb 23d.

Walked home, a distance of 25 miles the greatest days walk I ever done which made me extremely tired in consequence of the roads being very muddy.—

March 6th.

Visited an old Gentleman who was one of the pioneers of the County was very agreeably entertained with his stories of frontier adventures and his observations on men and manners — And when about to leave he very feelingly remarked that he had sought this opportunity to inform me that he wished me at all times to consider his house as a retreat and home, especially in any case of necessity or if I should be so unfortunate as to be sick, and says he do not feel the least reserve in accepting my invitation for I feel it my duty to act so towards those who are strangers in a strange land, for none of us know how soon we may have sons placed in the same situation who may need the assistance of others —

I must acknowledge that no circumstance ever made me feel more gratitude, than I did at this time towards this old man whose friendship seemed so disinterested.— did not do much untill — March 11th. Started to Burlington on foot walked 30 miles staid all night —

March 12 Went to Burlington received 2 letters from my father which is the first time I have heard from home since I left — They gave me extreme pleasure as I never before was so long without hearing from home.— Gov. Lucas and

J. Williams having just returned from Johnson County give the country there a good name formed a resolution to go there and make a claim.—had a severe storm of thunder and rain.

March 13th. Walked home a distance of 35 miles.

All fool's day. April 1st. 1839. I have not done much since writing the last page in consequence of the weather being very rainy and disagreeable—in observing the weather and climate here minutely I cannot perceive any material difference from what it is in Highland Co. Ohio.

I intend leaving here for the northern part of the Territory on to morrow. though it is with great regret that I leave the neighbourhood having become very much attached to the citizens and I have reason to believe that I have become a favorite to them. The friendship and favours bestowed upon me since being here I shall ever remember with pleasure and gratitude. I have here found what I once thought could not be found that is people of intelligence with open hearts whose every intention and feeling were not concealed and hid from others by a mist of deception and hypocrisy—but I will not branch out in a digression upon human nature unless I was more capable of managing the subject, but had I the powers of a Wirt¹ to wield the pen or could put down my ideas and thoughts so that others could feel them as I do I am sure I could be as interesting and as eloquent as a Wirt or a Henry for I have such fit subjects. But Alas! I never felt my inability and deficiency in expressing myself, so forcibly as at the present time

April 2d.

Bid farewell to the people of Salem settlement, and to the family where I boarded, which seemed like leaving an-

¹ Probably William Wirt, an American lawyer who died in 1834.

other home, and started about 11 O clock on foot with heavy loaded saddle-bags for Johnson County; walked about twenty miles, feel very tired, took up at the house of Esq^r. Coop² who is a member of the Legislature
April 3d.

Walked 5 miles to breakfast, continued my pilgrimage passed through the pleasant Prairie the Rich woods and Yankey Prairie, crossed Skunk river at Pickerel's mill saw the remains of an Indian Village also saw several Indians and had a talk with them or rather tried to have a talk with them.— Walked 20 miles to day took up for the night at the house of — Moreland was very kindly entertained and in the morning he refused to take any pay for my accommodation, made his wife a present of half a dollar and started on my journey April 4th.

Was directed to travel N. E. untill I came to an indian trail which I was to follow across a Prairie about 7 miles wide, to a settlement soon after I started it commenced raining, could find nothing of my Indian trail but soon ascertained that I was lost, took out my compass and set it and steered my course accordingly after travelling this course about ten miles I came to a house on Crooked creek where I was informed that I was one mile and a half from the Indian trail and that I would have to travel to the mouth of English river a distance of 16 miles across prairie before I could reach a house. It was now noon but I resolved to try crossing the prairie at all hazzards so fell into the Indian trail and struck up a lively gait which I kept up untill nearly night when weary and exhausted I saw the sun fast sinking below the western horizon and no better prospect than to lie in the open air and fast; whilst indulging myself in a train of unpleasant reflections I saw far to my right hand something which appeared to be a cabin, so

² William G. Coop.

I steered my course for it not knowing whether it was the habitation of whites or Indians, on arriving there I found it was where a Doctor Teeple lived I called for something to eat and there was soon a sumptuous repast prepared which I dispatched with a voracious appetite, every thing about the cabin looked neat and clean and from appearances the family had been accustomed to high life — I had traveled 25 miles this day and the rest which I now took was the most exquisite enjoyment I ever experienced, I thought to myself who would regret such toils and hardships when they make the enjoyment which follow so exquisite —

April 5th.

Started on to Napoleon arrived there a little while before night found it a place beautifully situated on the Iowa river with one miserable hut in it took up quarters there

April 6th

Went down the river $2\frac{1}{2}$ miles to a trading house kept by the American fur company saw a great many Indians —

April 7th.

Started out a claim hunting with a fellow by the name of McBaker went to a claim which he had made on the 6th of March and found that a man by the name of Starr had jumped it and got it recorded. Could find no other claims to suit us returned to Napoleon after having walked 25 miles.—

April 8th. I bought one half of McBakers old claim of him. Came to the conclusion that we would go out and Survey it off and that I should go to work on my half of it, and defend it from Starr. Started out but the day being very rainy got nothing done to day stayed all night at Jones'.

April 9th.

Surveyed out our claim and got it recorded and returned to Napoleon

April 10th

Went down to the trading house found several hundred Indians camped near it visited several lodges and among the rest that of one of their chiefs and took a smoke with him he appeared very friendly and would often repeat Nish-a-shin Moco-man (i e good White man). bought a buckskin to face my pantaloons and a pair of shoes

April 11th.

Worked all day facing my pantaloons

April 12th.

Finished my pantaloons about noon when the Sheriff came along and invited me to go with him to summons the first Jurors that were ever summoned in Johnson County it being a good chance to see the country and get acquainted with the people I of course went along, it took us two days to complete our circuit —

April 14th.

Went and engaged boarding with a couple of bachelors within 2 miles of my claim

April 15th.

Commenced work on my claim — this is the first labour I have done in Iowa blistered my hands but persevered.— Worked on my claim all this week with the exception of one day I spent making me a claim of 320 acres of Prairie and 80 acres of timber, found an Indian axe

April 21st.

Went a Bee-hunting but found no Bees.—

April 22d. Went out and marked out my claims more

distinctly and went to the Recorder's.³ April 23d. Got my claim recorded and returned home —

April 24th.

Worked on a mill-dam. Worked the rest of the week on my claim got 6 acres cleared off ready for ploughing and some rail timber cut

I feel quite lonesome as I have no books or papers to read, Yet there is a charm or novelty, in wandering thro' woods where the foot of a white man has never trod, which has something pleasing connected with it.

Where you can see the deer and Turkies fleeing before you and occasionally a sneaking wolf cross your path,—

As I have nothing else to do I will give a description of the manner in which I am living here, which is a pretty fair sample of the manner in which the majority of the people of this county live — I am boarding with two Bachelors who live in a little log hut, for beds we have 3 or 4 blankets one to lie on and the rest to cover with, for furniture 3 stools to sit on and a domestick table, for cupboard ware and cooking utensils 4 plates, 3 knives and forks, one iron spoon, one saucer, 4 tin cups, and a Bucket, skillet oven & coffee-pot; for eatables plenty of cornbread and meat, honey coffe and sometimes beans and as for washing we carry our clothes from 3 to 7 miles, or wash them ourselves as many of the Bachelors do.

³ The claim was recorded with the Johnson County Claim Association of which Sanders was a member. His description of the claim reads as follows: "The following is a description of a claim which I have made in Johnson County Iowa Territory beginning at a Stake in the Prairie about one half mile N E of a grove claimed by E Hurley and L Douglass thence North One mile to a Stake thence East one half mile to a Stake thence south one mile to a Stake near the N. E. extremity of a small grove thence west $\frac{1}{2}$ mile to the beginning Also Eighty acres of Timber lying $\frac{1}{2}$ mile west of aforesaid claim & bounded by E Hurleys claim on the south said claim is distinctly marked out and the initials of my name marked on Oak Trees at each Corner April 22d 1839".—Shambaugh's *Constitution and Records of the Claim Association of Johnson County*, p. 46.

April 28th. 1839.

* * * * *

May 24th

Nothing of importance has occurred since writing the above —

I have done some more work on my claim but have been at work the principal part of the time for the Bachelors with whom I am boarding —

The commissioners appointed for that purpose by our Legislature have located the Seat of Government⁴ within 5 miles of my claim —

The weather has been remarkably fine this spring, for all kinds of vegetation — The soil in this part of the Territory is of the best quality and plenty of springs of good pure water, Yet there is one great objection to the country which at present appears to be an insurmountable obstacle to its becoming densely settled that is the Prairies are too large or in other words the timber is not well distributed But emigrants are pouring in great numbers —

May 25th.

Went up the Iowa about 8 miles on an excursion to see the country when I returned I learned that J Williams had called to see me and had some letters for me —

May 26th

Started to Chase's 7 miles down the river to see J. W., met him & Van Antwerp. They immediately dismounted delivered me a package of six letters and drew forth a bottle of Brandy and we drank a toast to Johnson County I believe I was never better pleased to see an old acquaintance, not having seen the face of an acquaintance for nearly three months — We came to the conclusion to take a trip up the Iowa river returned home took dinner and started, — went 8 miles and took up for the night —

⁴ See Shambaugh's *Iowa City: A Contribution to the Early History of Iowa.*

May 27th.

Started on and after traveling 3 or 4 miles Col. Williams' horse fell down with him in a creek and gave him a complete ducking, got to a house about 10 O clk it being the frontier house we called for dinner after which we traveled on to the Indian village where we arrived about the middle of the afternoon completely drenched as it had rained all day We visited most of the Indian Wic-i-ups [?] amongst the rest that of Pow-a-shaik the chief and White-hawk. they treated us very friendly gave us sugar to eat in abundance, and their pipes and tobacco to smoke

I was invited by Whitehawk to take a game of chequers with him accepted the invitation and beat him he then offered to play for money which I refused to do, so J Williams sat down and played several games with him at 12½ cents a game but lost every game —

May 28th.

Crossed the Iowa river, and returned on the other side down to Napoleon

I have been tortured with the tooth-ache for several days but on this evening it became so severe that I could scarcely bear it — In the language of Burns it seemed as if it was

“Tearing my nerves wi bitter pang
Like racking engines”

I slept none all night and do not know that I ever remember suffering as much

May 29th.

Started early in the morning down to English river to the nearest doctor (nearly 20 miles) to get my tooth drawn. arrived there about noon had my tooth extracted which gave me relief greater than I have powers to describe returned to Judge Harris' six miles and staid all night —

May 30th.

Returned home

* * * * *

June 23d

Nothing of importance has happened since writing the foregoing Got 2 acres of ground broke on my claim and planted it with potatoes, corn, beans and watermelons, finished planting the 13th. of June —

* * * * *

July 4th. 1839.

Attended a celebration held on the ground where the capitol of Iowa is to stand —

There was a very appropriate oration delivered by Gen. John Frierson and a dinner of which about one hundred persons partook; the festivities of the day were enjoyed with the greatest hilarity and good feeling by all that were present and nothing occurred throughout the day to mar their enjoyment

How pleasant to stand and in imagination take a peep into futurity Here where I am standing in a little while will the Capitol of a mighty state rear its sculptured columns; whose walls will reverbrate with the eloquence of some future Henry which will hold entranced his admiring thousands. Yes here! where there is nothing now to be seen but the towering oak and beautiful undulating Prairie will perhaps in some future day rise a majestic City —

July 5th.

Worked all day cutting saw logs — July 6th

Sick all day —

July 7 Still very unwell

“ 8 Felt considerable better concluded to walk down to the seat of Government Elected county Sur-

veyor got 45 votes 51 votes polled⁵ got employment in assisting to lay off the town — continued at that about 2 weeks when I was employed by Gen. John Frierson to assist him in Surveying a contract of 2 townships of government surveying — Continued with him untill the 24th. of August when I was taken with a very severe attack of the bilious fever and for about a week my life was almost despaired of during this time I knew what it was to suffer from inconvenience and neglect, as I had to lie in a house without any doors or windows. the gable-ends and cracks between the logs were all open — here I lay without any attendance and would probably have died had not a kind neighbour have taken me to his house where I soon commenced mending And I now find myself just able to walk about although very weak September 17th.

September 24th.

Started on foot for Henry County, walked 9 miles to Judge Harris' and staid all night

Sep. 25 Walked 16 miles to Basey's felt very tired staid all night

“ 26 Travelled 20 miles. Ten of which were across prairie without any road — Stopped at the house of a man of the name of Farris

“ 27 Walked 10 miles to Travis Emery's, staid in Salem settlement and shook with the Ague every two or three days untill the 20th. of October when I went with W^m. C. Johnson and Abner Johnson to Burlington

Oct. 22 Took passage on a Steam Boat for Bloomington, arrived there about dark —

⁵ In the original manuscript notebook this statement is written along the margin.

Oct. 23 Walked to Iowa City A distance of 32 miles —

Oct. 24 Went up to my old place of boarding, had a considerable touch of the *horrors* for which I had good reason as I have been sick two months and during that time have spent all my earnings amounting to seventy dollars — but I console myself by concluding that misfortunes are unavoidable and perhaps it is all for the best — therefore I will make the best of it come what may and if I do not succeed it shall not be my fault —

Oct 25 Dug potatoes

“ 26 Quite rainy; penned the two foregoing pages —

Nov 1st. Commenced work for S. B. Mulholland, cutting rail timber at 40 cents per hundred —

Nov 4th. Set in cold weather the first snow fell — this day our Legislature meets — I set up all night with Samuel Bumgardner, Nov 5 S. B. died this morning —

Nov 6th Cut rail timber

Nov 7th Helped pull down a mans house who had jumped a claim⁶

Nov 8 Tended saw-mill

“ 9th. Surveyed for C Jones

“ 11 Surveyed for W. Jones

“ 12 Surveyed for Hill & Mathews

13th Tended saw-mill all this week

Nov 18th. Commenced cutting rail timber again —

Dec 3d. Cut and split 100 rails

4th. Ditto

⁶ This was a house built by a man named Crawford who had “jumped” a claim entered by William Sturgis. For an account of the incident see Shambaugh’s *Constitution and Records of the Claim Association of Johnson County*, pp. xv, xvi.

5th Ditto It has just been one year to day since I left home — made a calculation of what funds I have and find I have just \$7.50 So from this it appears that I have not made much clear money this year as I started from home with \$100.00 but as I enjoy good health at this time hope keeps my spirits buoyant as air — think I will make more money the coming year if I can have my health —

Dec. 9th Bought a lot and house in Iowa City

December 30th.

Nothing of importance has occurred since writing the foregoing. as I have spent most of the time splitting rails — Started in a sleigh for Burlington found it the coldest day I ever traveled, staid all night at Blakes in the fork of Iowa and Cedar rivers —

Dec. 31st Weather more moderate stayed all night at Morrisons in 15 miles of Burlington

January 1st. 1840 —

Arrived at Burlington about 1 Oclock P. M.

Jan 2d Left Burlington for home again stayed all night at [illegible].

Jan 3d Traveled 27 miles stayed all night at Dollarhides

Jan 4 Arrived at home

Jan 6th. Bought a claim of A. D. Stephen for which I paid him \$800.00 —

It has been just one year to day since I entered this Territory at Burlington

Jan 7th

Spent the day appraising the property belonging to the estate of S. Bumgardner —

Jan. 8th. Commenced making rails on my new claim

* * * * *

Feb 25. Continued making rails the principal part of the time since writing the above — heard the news of our land coming into market in May next resolved to go to Ohio —

March 7th Started to Ohio went to Bloomington —

March 9 Waiting at Bloomington for a Steamboat — 1 O'clock P. M. the Steam Boat Des Moine arrived took passage in her for St Louis run down to Burlington and lay there all night —

March 10. Stopped very often to take in freight and passengers

March 11th Arrived at St Louis soon after dark. found no Steam Boat bound for Cincinnati until the day after tomorrow —

March 12. Engaged passage on the Boat Tribune Starts tomorrow at 10 O'clock A M — Spent the day in looking round the City of St. Louis which is beautifully situated and I think it destined to become the Greatest City of the west — In the afternoon attended a whig meeting held in the court house There were several good speeches delivered, one by a gentleman from Illinois, introduced by the name of Ned Baker, was the best speech I ever heard of the kind

March 13th. Got started for Cincinnati about 11 O'clock A M and we are now running at the rate of 15 miles per. hour

March 14th. Entered the Mouth of the Ohio river about 7 [?] O'clock in the morning — had good luck and continued running until —

March 16. Arrived at Louisville about 1 O'clock A M. and left there about 9 A. M.

March 17. Arrived at Cincinnati the pride of my native

state about 1. Oclock A M. Left the Boat early in the morning and once more with pride and pleasure traversed the familiar walks of the "Queen of the West." Accidentally met with my father there —

March 18th Started home visited several of my friends and relations on the way and arrived at home on the —

20th. of March after an absence of more than fifteen months —

April 8th. I have spent the time since writing the above, at home and visiting my friends and relations who all appeared rejoiced to see me.— In fact I do not recollect ever spending 19 days more happily, but such happiness is transient — So now the 8th. of April has arrived and I am compelled again to bid all my friends farewell— Started with Father for Cincinnati, felt very unwell in the afternoon stayed all night at C. Hiatt's

April 9. Felt better went to G. Butterworth's —

April 10th Had a shake of the ague continued unwell for several days remained here untill

April 20th. Before I felt well enough to leave during which time I had the greatest kindness shown me — Walked 16 miles to Batavia —

April 21 Rode down to Cincinnati in the Stage

April 22d. Got my freight ready and took passage on the S. B. Fort-Pitt for Bloomington My feelings on leaving Cincinnati can be better imagined than described I always feel on leaving the landing there as though I was then leaving my native country — or launching upon the world among strangers — However we are puffing away down the river at a merry rate so I will try to dissipate the gloom that is coming over my feelings

April 23d. Arrived at Louisville early in the morning — the Fort Pitt got dissappointed in getting a load of Freight and so concluded to return to Pittsburg — had to reship on Board the Tiber bound for St. Louis tomorrow —

April 24th. Left Louisville about 1 Oclock P. M. stopped at Shippingsport to take in some passengers, whilst there the Kentucky Giant (Porter) came on board the boat, I consider him one of the greatest curiosities I ever beheld —

Whilst I was at Cincinnati I was honoured with an introduction to Gen. Harrison but I would rather have seen Porter, than had half a dozen such Introductions

April 25th. Nothing of importance occurred during the day — formed some acquaintance with a very interesting girl from Maryland, and having taken a seat beside her on the guards I managed to spend the evening very agreeably —

April 26th. Passed Smithland at the Mouth of Cumberland river early this morning. Spent another hour or two, very agreeably, chatting with my little Maryland girl — Entered the Mississippi about noon

April 27th — To day being a beautiful day I spent the principal part of the day, in sitting out on the guards viewing the beautiful scenery of the west bank of the river and conversing with Henrietta Malotte

April 28th. Arrived at St. Louis a little before day — I here parted from my sociable fair one with much regret on my part

After some search found Milt Sanders here went with him to the theatre in the evening and saw Eaton in Richard. 3d.

April 29. Some fellow stole my Ague medicine — wish he may shake with the Ague untill he needs it.

Took passage on the S. B. Volant for Bloomington

April 30th. puff! puff!!

May 1st. Got to the rapids, had to walk round them, and as there was about 200 of us we had a jolly time of it —

May 2 Got to Burlington and heard the news of the land sales being postponed remained in Burlington several hours then left for Bloomington⁷ —

May 3 Arrived at Bloomington before daylight the rain pouring down in torrents put up at Parvin's rained all day

May 4. Took the Stage for Iowa City arrived there about 3. P. M. found all my associates and acquaintances glad to see me — visited around untill —

May 9. Took the Ague and had it evry day for a week then went to putting up fence as soon as I was able

June. 1st. Started out on a surveying expedition was gone one week —

June 10. Had a slight chill of the Ague —

June 11.— Done a very hard days work surveying had my trunks moved to Morse's about 6 miles from Iowa City and comenced keeping Bachelors hall in partnership with E. K. Morse and intend improveing my claim

June 12. Had the severest shake of the Ague I ever had was unable to sit up any during the day —

June 13. In bed all day taking medicine —

June 14. Intolerable hard Ague

“ 15. Taking medicine

“ 16 Had a shake I shall not soon forget —

⁷ Later Muscatine.

June 17. Feel much better I am now taking quinine and flatter myself I shall have no more ague untill next time —

June 18th. Health improving.

June 19th Started out on a visit, ate a great many strawberries which are just in their prime, took tea at G. [?] Hills stayed all night at Felkner's & Myeres' —

June 20th. Went down to Iowa City received \$100.00 of W^m Jayne for a claim which I paid over to A. D. Stephen; had a fine shower of rain the first since planting.

June 21. Returned home.

June 22. Took my ease.

June 23d. Started on horseback on an expedition through Linn County, forded Cedar river and stayed all night at Esquire Abbey's —

June 24. Find a part of Linn County as handsome country as I have seen in the Territory, returned through a part of Cedar County, recrossed Cedar river and returned home —

June 25 Had high fever all day

June 26th and 27th. Had fever followed by Ague sweats

June 28th. Health some better though almost discouraged feel some hope that I may regain good health again.—

July 3d. Done nothing the past week except go to town once. I am regaining my health rapidly —

July 4th.— Attended the celebration of American Independence at Iowa City, and also the laying of the corner stone of the State House of Iowa —

We had a fine Oration and an excellent dinner of which about 300 persons partook.

July 21 I have done nothing of importance since writing the foregoing, except taking good care of my health — Walked down to the City to day and done some surveying for John Abel —

July 22d. Hoed potatoes —

“ 23d. Commenced the survey of a county road from Iowa City up Clear Creek —

July 24 Finished survey of said road —

July 25 Walked back to Iowa City — and rode in a waggon from there home and got soaked with rain

July 26. Rested from the labours of the week —

July 27. Alone all day, done some writing and mowed some hay, I feel as if I had regained good health

July 28 and 29 Done nothing of any consequence —

July 30 Started to Dubuque to the Land-sales,⁸ in company with four waggon loads of merry fellows drove 25 miles and camped out.

July 31st Drove to the falls of Moquoqueta river stayed all night with M Lupton —

August. 1st. Arrived at Dubuque about noon.

August 2. Went to church heard a chipeway Indian Preach —

August 3 bought half section of Land —

August 4th Visited the Lead mines and Furnaces

August 5th. Started home.

⁸ On July 10, 1840, Cyrus Sanders had been appointed assistant bidder for the claims in Township 79 N. Range 6 west, entered with the Claim Association of Johnson County.

“ 7th. Arrived at Iowa City August 10 Commenced subdividing the out lots of Iowa City.

August 11 Had a shake of the Ague which lasted more than three hours.

August 12th. Shook.

August 13, 14, 15 and 16th.

Loafed ! ! !

August 24. Since writing the above I finished the subdivision of the Out Lots done some other surveying, and assisted C Swan in appraising the Lots of Iowa City —

Started early this morning for Burlington after the remainder of the appropriation for building the State house, run a very narrow risk in crossing Long Creek had to swim horses and waggon across in the night — Stayed all night at Isetts

Aug 25. Arrived at Burlington

“ 26. Made arrangment for drawing \$3360.00 of the appropriation —

Aug 27 Got the money and started home. Stayed all night at Wappelo

“ 28. Arrived at Iowa City about dark —

Sept 3d. I have not enjoyed very good health, since writing the above — Heard two excellent stump speeches by our candidates for congress Doge⁹ (Dem) & Rich¹⁰ (whig)

Sep 12 Commenced living with H Felkner —

“ 15 & 16 Surveyed for S. C. Hastings worked with H Felkner untill

⁹ Augustus Caesar Dodge.

¹⁰ Alfred Rich.

Sep. 28th Had a shake of the Ague to celebrate my 23d birth day

“ 29. Worked all day —

“ 30. Had a severe shake of the Ague and out of my senses most of the afternoon —

Oct 1st. Feel much better this morning

“ 2d. Ague again

“ 3d Commenced boarding in Iowa City at J. D. Wolf

“ 4th Had a very high fever all day Called a doctor in this Afternoon, continued sick about two weeks

Oct. 25th. Felt able to work and commenced laying off the town of Solon —

Oct. 27. Finished laying off Solon —

“ 28th. Commenced boarding at Kidder's —

“ 29. Had a shake of the Ague

“ 30. Felt tolerable well —

Nov 1st. Not so well Father and Mother arrived to day from Ohio —

“ 2d. Rode out down the river

“ 3. Rode out up the river — concluded to return to Ohio to spend the winter —

Nov 4th. Spent the day settling up my buisness —

“ 5th. Started to Ohio by way of Salem — stayed all night at Columbus City —

“ 6th. Got lost in the prairie and went to New London instead of Mount Pleasant

“ 7 Arrived at Salem —

“ 8th Attended meeting —

“ 9th. Started on to Ohio, crossed the Mississippi stayed all night at Lamb's one and a half miles from the river

“ 10th. Traveled 48 miles to *Sellers'*

“ 11th Traveled 34 miles staid all night at Virginia —

Nov. 12. Passed through Springfield took a peep at the new State house which is a splendid building — staid all night at Millers'

“ 13 Stayed all night at Wilson's

“ 14 Traveled 50 miles and stayed all night at Wallace's —

“ 15 Got to Shinns.— very unwell all day —

“ 16. Stayed all night at Morrow's —

“ 17 Got to W^m Sanders' near Indianapolis

“ 18 Stayed all night at Williams' tavern

“ 19 Stayed all night at James Griffins —

Nov 20. Stayed all night at E. Hiatts —

“ 21. Stayed all night in Richmond at Jacob Sanders' —

“ 22 Very unwell Traveled to Gunberry' [or Sunberry'] and staid all night —

“ 23 Traveled to Harvey's burg stayed at Z. Johnson's

“ 24th. Arrived at home after being 16 days on the road from Salem

March 1st. 1841.

About three months have elapsed since (through neglect)

I have written in my Journal but I will try to supply the deficiency by giving a general description of the events as they occurred in the interim

Well in the first place I was confined by ill health, at home for about two weeks I then commenced a regular routine of visiting relations. and attending feasts of Turkeys *Chicken fixins* & C.

On christmas-day had a feast and all my relations invited New Years day attended a feast and nearly froze coming home next day — I have also been to Cincinnati Chillicothe & C.—

March 20th. I have set the time for starting to Iowa on the 24th—inst.

All my enjoyments of associating with relations and friends, feasting, visiting the Girls & C. & C which I have now enjoyed for nearly four months must then be exchanged for exile, care, and trouble, but this is the ramblers fortune, therefore I will not complain, be it ever so discordant to my feelings as this is what gives zest to pleasure

March 24th. 1841 —

Left home in a waggon for Cincinnati and bid good bye to Old Highland again — Stayed all night at E Stevens

March 25th Traveled 30 miles Stayed all night at G. B. Ballard's —

March 26. Arrived at Cini. found B. H. Johnson waiting for me. Stayed all night at C. Williams —

March 27th. Took passage on Bord the Cicero for Bloomington — but few passengers on board — left the wharf at 11 O'clock A. M. run down to Madison and laid by all night

March 28th. We are now under headway for Louisville The Cicero is a small new Boat and runs very slow, poor

fare and few Ladies on board consequently we have dull times, the weather warm and rainy spend most of my time sleeping and smoking my pipe, In good health and spirits *ditto* — find B. H. Johnson good company Arrived at Louisville about 9 O'clock A. M. remained there all day went to Church in the evening

March 29th. Left Louisville about 10 O'clock A. M. passed over the falls, broke one of our wheels among the drift wood and stopped at the mouth of Salt river to mend it, run all night

March 30th. Run on lively all day I have felt uncommonly melancholy since leaving Cincinnati, I believe I never took less pleasure in traveling — but I will go to bed and try to dissipate the gloom that is hovering over my spirits

March 31st. Passed the mouth of the Ohio river — very pleasant weather —

April 1st. 1841 —

Passed the Grand Tower rock, Devils Bakeoven &c.

April 2d. Broke our wheel twice detained nearly all day mending it — Stopped at St. Genevieve while mending it the second time, and some of the passengers went out and got two fiddlers and a Clarionet player to come on board and play for us about an hour —

April 3d.

Arrived at St. Louis about 4 O'clock P. M. Went to the Museum at night and saw Miss Hayden perform many wonders of magic also a painting of Jarusalum &c.

April 4th. Looked round the city, went to Catholic Church &c. Met with W^m C. Johnson who arrived here on the Oceana about 2 O'clock P. M.

April 5th.

Walked around the city April 6 Started from St. Louis about 2 O'clock P. M.

April 7. Pleasant weather spent my time very agreeably in company with the Ladies on board —

April 8. Arrived at the foot of the rapids after dark and lay there all night —

April 9. Passed Ft. Madison and Burlington —

April 10 Arrived at Bloomington early in the morning — chartered a hack and went out to Iowa City found things a great deal changed since I left found most of my old cronys well and glad to see me — Note! Elected county surveyor on 1st. Monday in August by a majority of 21 votes over my competitor David Switzer —

September 28th 1841.

I have not written in my journal since my arrival from Ohio. This day I am twenty four years old — I have spent most of the past summer in Iowa City — I have enjoyed myself very well most of the time — Boarded at three different places — Sold my claim this summer for \$300. and bought another one the other day — I had a slight attack of Inflammation on the lungs was taken sick on the 10th. day of August had a doctor bill of \$23. to pay —

I intend to work on the road to day rather a dry way to celebrate my birth day — Nothing more at present — Started out on a hunt.

Oct. 6th. In company with Richard B. Sanders, E. K. Morse, Cuyler Brown, David Pratt, Seth Hines, Ranseler Willie [Willey] and Horace Smith and was absent 37 days A Journal of my adventures will be found amongst my miscellaneous papers. After my return visited Henry

County and Keokuk with my Brother Rich^d. During the Winter kept Bachelors Hall in company with M. M. Montgomery one of the best fellows in Iowa Territory — During this winter the Legislature held its first Session in Iowa City, Lewis¹¹; Speaker of the house and Parker¹², of the Council

March 2d. 1842 After spending one of the happiest winters I have spent in the Tery. I left Bachelors hall and commenced Boarding at P Clark's, worked hard during the summer, fenced about 70 Acres of ground.— Nothing remarkable occurred worthy of notice during this summer still continued boarding at the same old place —. October. Visited Henry County and spent three weeks there —

Nov. 16th. Winter set in, the Iowa river froze up in about 12 hours and continued closed untill about the 12th. of April, this was by far the severest winter I ever experienced Sleighing was good about four months I had a great deal of pleasure sleigh riding, but paid dear for it by getting my nose ears and foot froze —

Made up my mind to visit my friends and relations in Ohio this spring

Got my business arranged and started to Ohio on the 15th of May 1843, in Company with Dr. Ballard. Took passage at Bloomington on the S. Boat Iowa and at St Louis changed on to the S. B. Massachusetts — had a pleasant trip round and landed safe and sound at my old home on the 25th. of May after my absence of two years and two months. The pleasure which I experienced in again meeting with my friends and relations fully recompensed for my long absence — Those only who have ex-

¹¹ Warner Lewis.

¹² J. W. Parker.

perienced such a meeting can form an idea of its happiness — After spending nine weeks as happily as often falls to the lot of Mortals — I set out on my return on the 2d. day of August. Took passage at Cincinnati on the Mermaid for St. Louis, then on the Annawan for the Rapids then on the Ohio for Bloomington, had a tedious uncomfortable trip. Got to Iowa City, August 19th.—

Became a candidate the third time for the office of County Surveyor in opposition to James M. Price — beat him 29 votes — Election 1st. Monday in October —

Lived a very unhappy life at my former place of boarding so resolved to try to adopt some plan to live happier so on the 16th. of November 1843, commenced keeping Bachelors Hall alone, and so here I am living in peace quiet and happiness up to December 15th, 1843 —

January 6th. 1844. This day completes five years since my first arrival in Iowa Territory. In that *apparently* short space of time how great are the changes that have taken place, particularly in respect to myself — At that time I was full of the fire and romance of youth and being unacquainted with the world & human nature I entertained chimerical ideas of my great success in the chase of wealth and fame,

I supposed that in five years, I would have, obtained sufficient wealth to render me comfortably independent and gained a name among my fellow beings that would make me envied But instead of that after struggling and undergoing a great many hardships and privations and breaking off all my old ties, and forming new acquaintances and associations altogether.— here I am in poverty and obscurity a solitary old Bachelor — such is the difference between the picture drawn by a romantic imagination and the *sad reality* —

January 6th. 1845

As this is the sixth anniversary of my arrival in Iowa I will commemorate it by adding a few words to my Journal

I am in precisely the same situation I was one year ago.
(*A solitary Old Bachelor*)

My situation and circumstances are so little changed that I can scarcely think a year has passed — Yes I, who was once so much for change adventures and novelty, have lived a whole year without change enough to mark the exit of the time so with my best bow I and my journal make our exit —

List of clothing
April 17th. 1839.
C. Sanders

- 11 Shirts
- 3 Pair pantaloons
- 4 Pair of Socks
- 5 Vests
- 2 Coats
- 1 Over Coat
- 2 Pair drawers
- 2 Stocks
- 2 Pocket Handkerchiefs
- 1 Pair Shoes
- 1 “ Boots

SOME PUBLICATIONS

The Jesuits of the Middle United States. By Gilbert J. Garaghan, S. J. New York: American Press. 1938. Vol. I, Pp. 660; Vol. II, Pp. 699; Vol. III, Pp. 666. Plates, maps. These volumes cover the work of the Society of Jesus in the Middle West during the century just past. Their publication is also a feature of the Quadricentennial of the founding of the Society in 1540. The material in the three volumes is divided into six parts with a total of forty-four chapters. Part one deals with the Jesuit Mission of Missouri. It includes chapters on the coming of the Jesuits, missionary ventures among the Indians and settlers in Missouri and Illinois, and the beginnings of St. Louis University. Part two includes some history of the order and an account of the missions to the Kickapoo and Potawatomi Indians. Part three continues the details of the organization, the residences of the workers, and an account of the Jesuits and the Civil War. Part four deals almost entirely with the Indian missions, including those among the Potawatomi, the Plains Indians, the Oregon Indians, and the Osage, with one chapter devoted to Father Peter De Smet. Part five covers the field of education. Part six is a general account of the growth of the Jesuits in the Middle West from the seventies on. The third volume contains an extensive bibliography and a valuable index. The volumes are attractively printed and bound. Annotations are provided in the form of footnotes. Adequate comment on these three volumes is impossible in a brief space, but it is certain that much valuable material on the history of the Middle West is made available in this monumental history of the work of a single religious order.

A History of American Magazines. By Frank Luther Mott. Cambridge, Massachusetts: Harvard University Press. 1938. Vol. I, Pp. 848; Vol. II, Pp. 608; Vol. III, Pp. 649. Plates. This monumental work, the first three in a series of five projected

volumes, covers the period of magazine publication from the year 1741 to 1885. The first volume covers the period from 1741–1850, the second volume covers the period from 1850–1865, the third volume, the period from 1865–1885. For each of these chronological periods Mr. Mott provides a running history which notes the occurrence of the chief general magazines and the developments in the field of class periodicals, as well as publishing conditions during that period, the development of circulations, advertising, payments to contributors, reader attitudes, changing formats, styles and processes of illustration, and the like. Supplementary to this running comment, the author offers separate historical sketches of the chief magazines which flourished in the period. The second and third volumes present seventy-six separate magazine sketches, including such well-known publications as *The North American Review*, *The Youth's Companion*, *The Liberator*, *The Independent*, *Harper's Monthly*, *The Atlantic Monthly*, *St. Nicholas*, and *Puck*. The Iowa magazines mentioned in volume two include the *Iowa Farmer and Horticulturist*, *Iowa Homestead* and *Northwestern Farmer*, *Iowa Instructor*, and the *Iowa Medical Journal*. Volume three tells of the *Iowa Churchman*, *Iowa Farmer*, *Iowa Farmer's Tribune*, *Iowa Homestead*, *Iowa Normal Monthly*, and the *Iowa Tribune*. The three volumes present an "unusual mirror of American civilization" and will remain for years as the standard reference on the subject.

Dr. F. A. Culmer is the author of *A New History of Missouri*, published by the McIntyre Publishing Company, Mexico, Missouri.

D. C. Heath and Company have recently announced the publication of a one-volume history of Minnesota, *Building Minnesota*, by Theodore C. Blegen.

The Filson Club History Quarterly for October, 1938, contains the following two articles: *John Filson's Narrative of His Defeat on the Wabash, 1786*, by Leonard Clinton Helderman; and *Letters by Rafinesque to Dr. Short in the Filson Club Archives*, by Samuel E. Perkins III.

The October, 1938, issue of *Mid-America* contains an article by Gilbert J. Garraghan entitled *Samuel Charles Mazzuchelli, Dominican of the Frontier*.

The Presbyterian Church on the Wisconsin Frontier, by Charles J. Kennedy, is one of the articles in the *Journal of The Department of History of the Presbyterian Church in the U. S. A.* for December, 1938.

History of Paper Making in Michigan, by Wilbert Hosler, and *History of Execution in What is Now the State of Michigan*, by Louis H. Burbey, are two of the articles in the *Michigan History Magazine* for the Autumn of 1938.

The *Annual Report of the American Historical Association* for the year 1934 contains *Writings on American History, 1934*, compiled by Grace Gardner Griffin, Dorothy M. Louraine, and Katherine M. Tate. The *Proceedings* for 1934 were issued in a cumulated volume with those of 1933 and 1935.

The War of 1812 On The Missouri Frontier, Part I, by Kate L. Gregg; *The Evolution of A Frontier Society in Missouri, 1815-1828*, Part III, by Hattie M. Anderson; and *Letters of George Caleb Bingham to James S. Rollins*, Part V, edited by C. B. Rollins, are the three contributions in *The Missouri Historical Review* for October, 1938.

Agricultural History for July, 1938, contains a number of articles, including the following: *The Development of the Science and Philosophy of American Rural Society*, by Charles Josiah Galpin; *The Technical Ancestry of Grain-Milling Devices*, by Russell H. Anderson; and *The Beginning of Public Agricultural Experimentation in America*, by James W. Holland.

Textile Fabrics from the Burial Mounds of the Great Earthwork Builders of Ohio, by Charles C. Willoughby; *Economic Basis of Ohio Politics, 1820-1840*, by Harold E. Davis; *The Hoskinsville Rebellion*, by Wayne Jordan; and *Sources for Ohio World War History in the Papers of the Food Administration in The National Archives*, by Almon R. Wright, are articles and papers in the

October, 1938, number of *The Ohio State Archaeological and Historical Quarterly*.

The Western Pennsylvania Historical Magazine for September, 1938, contains the following papers and addresses: *After 150 Years, What?*, an address by George Rankin, Jr.; *The Nest of Robbers* (Fort Duquesne), by Alfred P. James; *The Historical Tour of 1938*, by Agnes Lynch Starrett; *Some Aspects of the Social History of Somerset County*, by Alvin G. Faust; and *John B. C. Lucas in Pennsylvania*, by John Francis McDermott.

Continuities in History, by Henry Osborn Taylor; *What is Historiography?*, by Carl Becker; and *The Problem of the Presbyterian Independents*, by J. H. Hexter, are the three articles in *The American Historical Review* for October, 1938. In addition Richard Hofstadter presents *The Tariff Issue and the Civil War* and Nannie M. Tilley contributes a letter of Sir William Henry Gregory under the title *England and the Confederacy*.

The Northwest Expedition of George Rogers Clark, 1786-87, by Leonard C. Helderman; *Salmon P. Chase and the Know Nothings*, by Eugene H. Roseboom; *German-American Attempts to Prevent the Exportation of Munitions of War, 1914-1915*, by Clifton J. Child; and *Conversations with Rutherford B. Hayes*, edited by Curtis W. Garrison, are the four articles in the December, 1938, number of *The Mississippi Valley Historical Review*.

S. C. Pomeroy and the New England Emigrant Aid Company, 1854-1858, by Edgar Langsdorf; *The Policing of the Frontier by the Army, 1860-1870*, by Raymond L. Welty; *Kansas Play-Party Songs*, by Myra E. Hull; *Removal of the Osages from Kansas*, by Berlin B. Chapman; and *Some Kansas Rain Makers*, by Martha B. Caldwell, are the articles and papers in the August, 1938, number of *The Kansas Historical Quarterly*.

Some Frontier Words and Phrases, by LeRoy G. Davis; *Henry M. Nichols and Frontier Minnesota*, by Charles W. Nichols; and *The Fur Trade of the Western Great Lakes Region*, by Frank E. Ross, are three articles in *Minnesota History* for September, 1938.

There is also an account of the State Historical Convention of 1938, by Bertha L. Heilbron, and a series of letters on *Pioneering in Stearns County*, written by Albert E. Bugbie, and edited by Miss Heilbron.

Papers in Illinois History and Transactions for the Year 1937 includes some thirteen papers, five of which are grouped under the larger head, *Phases of Chicago History*. Among those of interest to Iowans are *The Mississippi River as an Artistic Subject*, by Lucius W. Elder; *Virgin Fields of History*, by Henrietta L. Memler; and *Illinois as Lincoln Knew It: A Boston Reporter's Record of a Trip in 1847*, edited by Harry E. Pratt. This new series takes the place of the *Transactions* which were published annually since 1900.

The September, 1938, number of the *Journal of the Illinois State Historical Society* includes the following articles: *Laurence Marcellus Larson, 1868-1938*, by Theodore C. Pease; *The Trials of a Ghost-Writer of Lincoln Biography — Chauncey F. Black's Authorship of Lamon's Lincoln*, by Albert V. House, Jr.; *Southern Illinois Folk Songs*, by David S. McIntosh; and *Contributions to Chicago History From Peoria County Records*, by Ernest E. East. There is also a reprint of a newspaper article of 1859, *The Life and Death of Shabbona*.

The Founder of Milwaukee at Prairie du Chien, by P. L. Scanlan; *Sawdust Campaign*, by Charles F. Lamb; *Historic American Buildings Survey*, by Alexander C. Guth; *Manitowoc Pioneers Were Boosters*, by Emil Baensch; *A White Pine Monarch*, by Marshall Cousins; and *Some Recollections of Thomas Pederson* are articles and papers in *The Wisconsin Magazine of History* for September, 1938. There is also a concluding installment of the *Diary of George W. Stoner — 1862*, and an editorial comment, *On Teaching the Social Studies*, by Joseph Schafer.

Since the publication of the *Iowa Guide* in the summer of 1938, several other State guides for the Middle West have been compiled, and issued by the Federal Writers' Project. *North Dakota: A Guide to the Northern Prairie State* was sponsored and pub-

lished by the State Historical Society of North Dakota and sells for \$1.25. *Minnesota: A State Guide* was sponsored by the Governor's Executive Council and published by the Viking Press. The price is \$2.50. The Viking Press also published *Kansas: A Guide to the Sunflower State* (\$2.50), which was sponsored by the Kansas State Department of Education, and *Nebraska: A Guide to the Cornhusker State* (\$2.50), sponsored by the Nebraska State Historical Society.

Indiana (a poem), by Max Ehrmann; *Schuyler Colfax: Whig Editor, 1845-1855*, by Willard H. Smith; *A Forgotten Man of Indianapolis*, by Emmett A. Rice; *The Benjamin Harrison Memorial Home*, by Ross F. Lockridge; and the *Indiana Historical Society*, by Christopher B. Coleman, are articles and papers in the *Indiana Magazine of History* for September, 1938. The *Documents* include *Letters of a Drummer-Boy* (Henry Lawson Bert), edited by Don Russell. There is another article by the editor, *Three Busy Years, 1911-1914*, by William O. Lynch. Martha Tucker Morris continues the Indiana Genealogy section including an account of the Jacob Hoover family.

IOWANA

Early Academies in Iowa, by C. W. Cruikshank, is one of the articles of historical interest in *Midland Schools* for November, 1938.

Statesmen and Politicians of Iowa in 1838, an address delivered before the Contemporary Club of Davenport by Charles E. Snyder, has been published by the Club.

The Unitarian Church of Davenport has issued a booklet in honor of its seventieth anniversary. It includes *Memories* by Mrs. Hilda Matthey; and *The Beginning*, by Charles E. Snyder.

Farm Mortgage Foreclosures in Southern Iowa, 1915-1936, by William G. Murray, has been published as *Research Bulletin* 248 of the Agricultural Experiment Station of the Iowa State College at Ames.

The Friends Church of Salem, Iowa, has recently published *The One Hundredth Anniversary of Friends Church Salem, Iowa, 1838-1938*. It includes an historical sketch of the church by Elbert M. Brown.

The articles by Ralph W. Cram are continued in the *Davenport Democrat* for October 2—December 11, 1938. The material is taken almost entirely from presidential campaigns from 1900 to 1928.

Five city guides for Iowa, compiled by the workers of the Federal Writers' Project have been issued—Burlington, Cedar Rapids, Dubuque, Estherville, and McGregor, all sponsored by local agencies.

Community Livestock Auctions in Iowa, by Sam H. Thompson and Knute Bjorka, is published as *Bulletin* 376 of the Agricultural Experiment Station of Iowa State College. Number 377 is *Relief in Rural Iowa*, by R. E. Wakeley and A. H. Anderson.

Disadvantaged Classes in American Agriculture, by Carl C. Taylor, Helen W. Wheeler, and E. L. Kirkpatrick, forms *Social Research Report* No. VIII, published by the United States Department of Agriculture. No. IX of this series is *Analysis of 70,000 Rural Rehabilitation Families*, by E. L. Kirkpatrick.

Freemasonry and the State, an address by Melvin M. Johnson, is published as one of the articles in the *Bulletin of the Grand Lodge of Iowa, A. F. & A. M.*, for September, 1938. The number for November includes an article by Robert J. Kerner, on Thomas Garrigue Masaryk, President of Czechoslovakia from 1918 to 1935.

The October, 1938, number of the *Iowa Farm Economist* contains a number of articles on current problems. Among these are: *Our Public Schools and the Tax System*, by John E. Brindley; *The 1938 AAA Program in Iowa*, by Walter W. Wilcox and Roger P. Matteson; and *Relief in Rural Iowa*, by Ray E. Wakeley.

Roland Ellsworth Conklin, Scientist and Poet, by F. I. Herriott; *John Emerson, Owner of Dred Scott*, by Dr. Charles E. Snyder;

and *Letters of Joseph T. Fales* are the three contributions published in the October, 1938, number of the *Annals of Iowa*. A short account of the celebration of the Territorial Centennial is included.

Marie Marchand Ross, daughter of A. A. Marchand, one of the founders of Icaria, has recently published a volume of reminiscence entitled *Child of Icaria*. The author was born at the Icarian community in Adams County, not far from present-day Corning, in 1864. The book gives the details of the Marchand family down to 1895 when the community disbanded.

Birth of a State was the title of an attractive, illustrated pamphlet issued by the committee in charge of the centennial celebration at Burlington on September 8–11, 1938. It includes *A State in the Making*, by J. Tracy Garrett; a list of centennial officers, patrons, and prominent citizens; a program of events; and an outline of the pageant "Birth of a State", presented by the John B. Rogers Company.

The Historical Records Survey has recently published *Inventory of Federal Archives in the States*, Number 14 Iowa. It includes lists of documents belonging to the Bureau of Air Commerce at Des Moines and Montezuma, to the Bureau of the Census in the custody of the State Historical Society at Iowa City, to the Bureau of Fisheries at Fairport and Manchester, and to the Bureau of Marine Inspection and Navigation at Dubuque.

Medical History of Hardin County, a part of the *History of Medicine in Iowa*, edited by Dr. Frank M. Fuller, Dr. John T. McClintock, Dr. R. T. Lenaghan, Dr. Tom B. Throckmorton, Dr. Walter L. Bierring, and Dr. William Jepson, appears in *The Journal of the Iowa State Medical Society* for October, 1938. The number for November contains a biographical sketch of Dr. Thomas W. McManus. *Transcript of Case Histories — 1849–1856*, with a biographical sketch of Dr. David Hutchinson, appears in the December issue.

The September-October number of *The Iowa Clubwoman* is

dedicated to the Iowa pioneers of one hundred years ago. A series of articles, with illustrations, describe the five period rooms provided by the Womens' Clubs for the Iowa State Fair. The Iowa Study Club of Burlington furnished the Territorial Period Room; the Wapello County Federation of Women's Clubs the Civil War Period Room; the Fort Dodge Women's Club, the Reconstruction Period Room; and the Ida Grove Women's Club, the New Century Period Room.

Folklore from Iowa, collected and edited by Earl J. Stout, has recently been published as Volume XXIX of the *Memoirs of the American Folk-Lore Society*. It is divided into two parts—*Ballads and Folk-Songs from Iowa*, containing one hundred and twelve ballads and songs or variations of them; and *Current Beliefs from Iowa*. The material was gathered by Mr. Stout in 1931. These ballads, folk-songs, and beliefs are listed as "from Iowa", but in reality most of them are merely reported by Iowans. Since Iowans came from almost every State in the Union and from many countries, it is not strange that so many forms of ballads and superstitions are represented here.

I. A. Nichols of Iowa Falls is the author of *Forty Years of Rural Journalism in Iowa* published recently by the Messenger Press of Fort Dodge. The volume contains descriptions of the writer's boyhood in Tama and Carroll counties, with its meeting place in the livery barn, its races, lyceums, and revivals, the college days at Ames, two years in charge of the *Glidden Graphic* and the remaining thirty-eight years as editor of the *Hardin County Citizen* at Iowa Falls. It is largely of his experiences as the editor of a small town newspaper that the author writes and his experiences are extremely interesting. They include county seat fights, libel suits, gold mine swindles, political campaigns, experiences in the legislature, the Ku Klux Klan, war activities, and other events.

The Iowa Federation of Women's Clubs has recently issued *Musical Iowana 1838-1938*. Part one contains four articles on the history of music—"Some Historical Aspects", by Raymond

Kresensky; "Pioneer Musical Memories", by Phoebe Sherman Haman; "The Davenport Saengerfest of 1898", by Ralph W. Cram; and "Dvorak in Iowa", by Eulalie Hauser. Part two is entitled "Development of Music in Iowa". It includes: "Let Us Listen to the New Music", by Eleanor Houts; "The Symphony in Iowa", by Joseph H. Kitchin; "Choral Singing in Iowa", by Talbert Mac Rae; "Society of Music Teachers in Iowa"; "Notes Concerning the National Music Educators Conference"; and "The Federal Music Project in Iowa", by Willard Moore. "Psychology of Music in the University of Iowa", by Dr. Carl Seashore; "Educational Trends in Church Music", by Mrs. Walter Hutton; and "Philosophical Basis of Music Education", by Sister Sabina Mary Henderson, are the articles which make up the third group. The fourth "chapter" relates to "Music in Rural Iowa". Fannie Buchanan writes of "Music in Rural Iowa's Adult Education Program", and A. C. Fuller contributes a sketch of Professor Charles A. Fullerton. The remaining sections deal with "Music in Iowa's Colleges"; "The Iowa Federation of Music Clubs"; "State Songs"; "Iowa Composers"; "Some Artists and Educators"; and "A Classified List of Compositions".

SOME RECENT HISTORICAL ITEMS IN IOWA NEWSPAPERS

Fixing Iowa's boundaries, in *Iowa Planning News*, August, 1938.

Stanton history is linked with the Mamrelund (Swedish) Lutheran Church, in the *Red Oak Express*, August 29, September 1, 1938.

History of Forest City, from the local newspaper, in the *Forest City Summit*, September 1, 1938.

The original Britt Hobo Convention, in the *Britt News-Tribune*, September 1, 1938.

Central College after eighty-five years of history, in the *Pella Chronicle*, September 1, 1938.

Autobiography of Jonas M. Poweshiek, in the *Toledo Chronicle*, September 1, 1938.

Old gravel house of John Brown torn down, in the *West Branch Times*, September 1, 1938.

James Draper recalls some Cherokee County history, in the *Cherokee Times*, September 1, 1938.

D. A. R. to commemorate event in Marion County's war history, in the *Knoxville Journal*, September 1, 1938.

History of the Methodist Church at St. Charles, by H. A. Mueller, in the *St. Charles News*, September 1, 8, 1938.

Some historical data on Okamanpedan (Tuttle or Turtle) Lake, in the *Dyersville Commercial*, September 1, 1938.

Death of former State Representative, O. K. Maben, in the *Des Moines Tribune*, September 1, the *Mason City Globe-Gazette*, September 3, 10, and the *Garner Leader*, September 7, 1938.

Baptist college flourished in Burlington before Civil War, in the *Burlington Hawkeye-Gazette*, September 2, 1938.

First Masonic lodge in Iowa was organized at Burlington, in 1840, in the *Burlington Hawkeye-Gazette*, September 2, 1938.

Mrs. Saloma Medd came to Iowa in 1860, in the *Waterloo Courier*, September 2, 1938.

Sketch of the life of James R. Sheffield, former ambassador to Mexico and Venezuela, in the *Dubuque Telegraph-Herald*, and the *Waterloo Courier*, September 4, 1938.

Frank L. Townsend tells of beginning of Des Moines paper firm, in the *Des Moines Register*, September 4, 1938.

Koren family honored by Norwegian Lutheran parishes at Decorah, in the *Waterloo Courier*, September 4, 1938.

Webster City and Hamilton County history, in the *Webster City Freeman-Journal*, September 5, 1938.

Some slavery landmarks in Iowa, in the *Cresco Times*, September 7, 1938.

Waverly Orphans' Home observes 75th anniversary, in the *Bremer County Independent*, September 7, 1938.

Some history of Iowa's military organizations, in the *Griswold American*, September 7, 1938.

The Halland Settlement (continued), by Claus L. Anderson, in the *Stanton Zephyr*, September 8, 15, 22, October 20, 27, November 10, 17, 1938.

Memorial cross to Father Costello, in the *Ida Grove Pioneer Record*, September 8, 1938.

Old log cabin in Floyd County, in the *Morning Sun News-Herald*, September 8, 1938.

Gosport tree marker commemorates Civil War volunteer company, in the *Knoxville Journal*, September 8, 1938.

Xenia (later Secor) is a ghost town of Hardin County, in the *Eldora Herald-Ledger*, September 8, 1938.

Mason City woman owns rare collection of Americana, in the *Mason City Globe-Gazette*, September 8, 1938.

John B. Gray is credited with naming Burlington in the *Burlington Hawkeye-Gazette*, September 8, 1938.

The remodeled Herbert Hoover birthplace, in the *Des Moines Tribune*, September 8, and the *Cedar Rapids Gazette*, October 23, November 20, 1938.

Marker for the early home of Mrs. Carrie Chapman Catt near Charles City, in the *Waterloo Courier*, September 11, 1938.

Home near Wilton is 100 years old, in the *Davenport Democrat*, September 11, 1938.

John Brown's band, by Kent Pellett, in the *Des Moines Register*, September 11, 1938.

Some historical incidents in the history of Decorah and Winne-shiek and Allamakee counties, in the *Decorah Journal*, September 13, and the *Decorah Public Opinion*, September 15, 1938.

Data on the Mormon Trail, in the *Unionville Republican*, September 14, 1938.

Eleven denominations represented in Iowa Territory in 1838, in the *Waverly Independent*, September 14, 1938.

Some Jefferson County history, by Richard C. Leggett, in the *Fairfield Ledger*, September 14, 24, October 1, 11, 21, 27, November 11, 1938.

The Indian scare of 1865, in the *Toledo Chronicle*, September 15, 1938.

Mrs. Sarah E. Moore, 108, is Decatur County pioneer, in the *Leon Journal Reporter*, September 15, 1938.

Sketch of the life of A. J. Gary, of Denison, in the *Denison Bulletin*, September 15, 1938.

Old opera house in Keosauqua, built by Masonic fraternity, is torn down, in the *Keosauqua Republican*, September 15, 1938.

Some "oldest" Bremer County residents, in the *Waverly Democrat*, September 16, 1938.

Edna Ferber once lived in Ottumwa, in the *Ottumwa Free Press*, September 17, 1938.

Henry Lott and the revenge of Inkipaduta, by Kent Pellett, in the *Des Moines Register*, September 18, 1938.

The Dragoons in Iowa, in the *Osage Press*, September 18, 1938.

"100 years of Iowa Government", an historical series by Hubert L. Moeller, in the *Des Moines Register*, September 19, 26, October 3, 10, 17, 24, 31, November 7, 14, 21, 1938.

Dedication of Tri-State Iron Post marker, in the *Lyon County Reporter* (Rock Rapids), September 22, October 13, 1938.

Rise and fall of the ghost town of Buxton, in the *Albia Republican*, September 22, 1938.

Fourth of July celebrated in Monroe County in 1843, in the *Albia Republican*, September 22, 1938.

Death of I. T. Dabney, former Iowa Representative, in the *Bloomfield Democrat*, September 22, 1938.

Sketch of the life of John J. Hughes, pioneer, in the *Lime Springs Herald*, September 22, 1938.

Boone County has State and county poll book for 1851, in the *Boone County Messenger*, September 22, 1938.

George W. Donovan came to Iowa in covered wagon, in the *Brighton Enterprise*, September 22, 1938.

History of Abu Bekr White Horse Patrol, in the *Hawarden Independent*, September 22, 1938.

Sketch of the life of James E. Blythe, prominent Iowan, in the *Mason City Globe-Gazette*, September 26, 1938.

"First settler" in Madison County, in the *Winterset Madisonian*, September 28, 1938.

Josiah B. Grinnell, by Kent Pellett, in the *Des Moines Register*, October 2, 1938.

Sketch of the life of C. M. Rudesill, in the *Fort Dodge Messenger*, October 4, 1938.

Historic house at Bentonsport, in the *Farmington News-Republican*, October 6, 1938.

History of the Delicious apple, in the *Anamosa Eureka*, October 6, 1938.

"Early Iowa History" series, in the *La Porte City Progress-Review*, October 13, 20, 27, November 3, 10, 17, 1938.

Van Buren County Court House was built in 1842, in the *Keosauqua Republican*, October 13, 1938.

Plans to preserve the old county building at Wapello, in the *Wapello Republican*, October 13, 1938.

Eastern Iowa Veterinary Association celebrates twenty-fifth anniversary, in the *Iowa City Press-Citizen*, October 14, 1938.

Miss Emma Sirrine was botanist in United States Department of Agriculture since 1905, in the *Traer Star-Clipper*, October 14, 1938.

Some Toledo history, by George H. Struble, in the *Traer Star-Clipper*, October 14, 1938.

Sketch of the life of Henry Woore, Civil War veteran, in the *Waterloo Courier*, October 14, 1938.

History of Howardville, by F. A. Hammer, in the *Charles City Press*, October 15, 1938.

Columbia College has valuable art collection, in the *Des Moines Register*, October 16, 1938.

An exiled count built an Iowa castle, by Kent Pellett, in the *Des Moines Register*, October 16, 1938.

Dunham family associated with Crawford and Harrison counties, in the *Council Bluffs Nonpareil*, October 16, 1938.

Mail conditions in north Iowa seventy years ago, in the *Webster City Freeman-Journal*, October 17, 1938.

Salem Friends Church has rich historical background, in the *Burlington Hawk-Eye Gazette*, October 19, 1938.

Pioneer stories of Boone County, by C. L. Lucas, in the *Madrid Register-News*, October 20, 27, November 3, 1938.

The Des Moines River Improvement, by Kent Pellett, in the *Des Moines Register*, October 23, 1938.

Ellis Museum is growing, in the *Maquoketa Sentinel*, October 25, 1938.

The pioneers and founders of present Tabor, in the *Glenwood Opinion-Tribune*, October 27, 1938.

History of St. Paul's Lutheran Church, in the *Ida Grove Pioneer Record*, October 27, 1938.

HISTORICAL ACTIVITIES

The fourth annual meeting of the Southern Historical Association was held at New Orleans on November 3-5, 1938. The Association began the publication of *The Journal of Southern History* in 1935.

The Indiana Department of Conservation has purchased 750 acres of forest along the Mississinewa River and will add other tracts later to make a large forest reserve. The area was once an Indian center.

The Central Section of the American Anthropological Association met at Milwaukee on May 13 and 14, 1938. Mildred Mott and Dr. Charles R. Keyes presented the two aspects of the question "Do Certain Archeological Manifestations in Iowa Belong to History?", Miss Mott discussing the historical aspect and Dr. Keyes the archeological.

The twentieth annual meeting of the Indiana History Conference was held at Indianapolis on December 9 and 10, 1938. One session was devoted to archaeology and one to genealogy. The Conference is sponsored by the Society of Indiana Pioneers, the Indiana Historical Society, and the Historical Bureau. The Indiana History Teachers Association met with the Conference on the tenth.

The Society of Indiana Pioneers conducted its twenty-second pioneer pilgrimage on October 8 and 9, 1938. The itinerary included the grave of Frances Slocum, Notre Dame University, Fort St. Joseph, the council oak under which La Salle is said to have met the Indians, the site of a Menominee village in Marshall County, and the Culver Military Academy.

The mid-winter meeting of the Mississippi Valley Historical Association was held at the Stevens Hotel, Chicago, on December 28, 1938. William O. Lynch, president of the Association presided

at the annual dinner. Carl Wittke gave an address on "Culture in Immigrant Chests". The theme of the joint meeting of the Mississippi Valley Historical Association and the American Historical Association was "Sectional Unrest in the Upper Mississippi Valley".

The Historical Society of Western Pennsylvania and the University of Pittsburgh Summer Session sponsored a tour of historic sites on July 15 and 16, 1938. Among the places visited were the McGuffey Memorial, near West Alexander, Triadelphia, Moundsville, West Virginia, the Fostoria Glass Works, Wheeling, West Virginia, and Blennarhasset Island, ending the tour at Marietta, Ohio, the headquarters of the 150th anniversary celebration of the opening of the Northwest Territory. Dr. E. Douglas Branch spoke at the dinner at Wheeling on the subject "Wheeling and Western Pennsylvania".

The centennial anniversary of the Platte Purchase which added six counties in northwest Missouri was observed by a three-day celebration at St. Joseph on August 18-20, 1938. At a dinner on August 18th, attended by 450 persons, Floyd C. Shoemaker presided. Senator Allen McReynolds, president of the State Historical Society of Missouri, spoke on the work of the Society; Ada Claire Darby gave an address on "Sons and Daughters of the Platte Purchase" and Judge Merrill E. Otis talked on Lewis F. Linn. A mural painting, "The Platte Purchase", by George Gray, was unveiled and presented to the Society. On August 19th the Platte Purchase centennial pageant was presented and on the following day an historical parade was the principal feature of the celebration.

The American Historical Association held its fifty-third annual meeting at the Stevens Hotel, Chicago, on December 28-30, 1938. Meeting concurrently with the Association were the following organizations: Agricultural History Society; American Association of University Professors; American Catholic Historical Association; American Military History Foundation; American Oriental Society (Middle West Branch); American Society of Church History;

Bibliographical Society of America; Conference of State and Local Historical Societies; History of Science Society; Mediaeval Academy of America; Mississippi Valley Historical Association; National Council for the Social Studies; Society of American Archivists; and Southern Historical Association. An account of the meeting will appear in the April issue of this *Journal*.

IOWA

One of the contributions of the Iowa Centennial Committee was the pageant manual for "Iowa: The Open Door", prepared by Claudine Humble.

The Union County Historical Society held a picnic on September 23, 1938, at which O. E. Klingaman of the State Historical Department spoke. A display of antiques was a feature of the program.

On September 30, 1938, J. C. Hammond, Managing Director, and Robert Burlingame, Executive Secretary, issued a report of the work of the Iowa Territorial Centennial Committee, addressed to J. R. Bahne, Chairman of the Committee.

The Adair County Historical Society was organized at Fontanelle on September 22, 1938. Mrs. Zella Sullivan Hedges was elected president; Mrs. Etta McCard, vice president; and Mrs. John A. Barr, secretary.

The Lucretia Deering Chapter of the Iowa Daughters of the American Revolution has completed the first installment of markers for the old Dragoon trail in Mitchell County. The dedication of the first marker, north of Osage, occurred on September 19, 1938.

Professor S. S. Reque of Luther College, Decorah, gave a talk before the Decorah Chamber of Commerce on September 12, 1938, describing some historical events in Winneshiek and Allamakee counties, and urging that preparations be made for celebrating the centennial anniversary of Decorah and vicinity in 1940.

On Labor Day, September 5, 1938, the Amana Community Club sponsored a pageant depicting the history of the Society, presented

on the baseball diamond at Middle Amana. The scenes represented the history of the Community from the first meeting near Marienborn, Germany, down to the present century.

The Friends Church of Salem, Iowa, held its centennial anniversary celebration on October 8 and 9, 1938. A visit to the buildings of Whittier College, now used by the high school, a pageant entitled "Characteristic Scenes of Early Friends of Salem", a sermon by Dr. Edwin McGrew, President of Wm. Penn College, and the reading of a history of the church and community, by Paul W. Barnett, were features of the occasion.

On September 11, 1938, Guttenberg, formerly Prairie La Porte, held a celebration in honor of the establishment of the first court of record in the Territory of Iowa. "Iowa Territorial Organization", by President Eugene A. Gilmore of the State University of Iowa, and "The Safety of the State Depends upon the Watchfulness of Its Citizens", by Justice Richard F. Mitchell of the Iowa Supreme Court, were speeches on the program.

THE STATE HISTORICAL SOCIETY OF IOWA

On November 16, 1938, Dr. Jacob A. Swisher gave an illustrated lecture on "Historic Sites in Iowa" before the Jasper County Teachers Association at Newton.

Dr. Ruth A. Gallaher, Associate Editor of the State Historical Society, addressed the Cedar Rapids branch of the Association of University Women on September 28, 1938, on the subject "The Significance of the First Hundred Years of Iowa".

On October 28, 1938, Dr. William J. Petersen, Research Associate of the State Historical Society of Iowa, spoke on "Steamboating on the Upper Mississippi" before the Epsilon Chapter of the Zeta Sigma Pi national honorary social science fraternity at the University of Dubuque. At the conclusion of the talk Dr. Petersen was elected to honorary membership in the group. On December 8th Dr. Petersen gave his illustrated steamboat lecture to the High School and Elementary School at Iowa State Teachers College at Cedar Falls.

On October 21, 1938, the Iowa Library Association awarded William J. Petersen's *Steamboating on the Upper Mississippi* the Johnson Brigham plaque as the "most outstanding contribution to literature by an Iowan" in 1937. Issued by the State Historical Society of Iowa in July, 1937, the book was one of a dozen considered by the Iowa librarians, including Wallace Stegner's *Remembering Laughter*, Phil Stong's *Buckskin Breeches*, Dan Elbert Clark's *The West in American History*, Marquis W. Child's *Washington Calling*, and Thomas W. Duncan's *We Pluck This Flower*. In making the award Miss Mae C. Anders, president of the Association, said of *Steamboating on the Upper Mississippi*: "This book is the most comprehensive ever written about the Upper Mississippi. It contains colorful narrative and description, coupled with charm of style." Previous winners of the award were Johnson Brigham's *Youth of Old Age*; Ruth Suckow's *The Folks*; and MacKinlay Kantor's *The Voice of Bugle Ann*.

The following persons have recently been elected to membership in the Society: Miss Gladys H. Adams, Ames, Iowa; Mr. Paul I. Adcock, Waterloo, Iowa; Mr. John P. Berg, Cedar Falls, Iowa; Mr. Vernon Bobbitt, Pella, Iowa; Mr. W. R. Boyd, Cedar Rapids, Iowa; Mr. Robert Rood Buell, Beaver Dam, Wisconsin; Mr. Chas. H. Bryant, Jr., Des Moines, Iowa; Mr. C. C. Clifton, Des Moines, Iowa; Mr. Frank A. Court, Waterloo, Iowa; Mr. Melvin H. Goeldner, Osceola, Iowa; Miss Anne Goodchild, Hinsdale, Illinois; Dr. Lynn T. Hall, Omaha, Nebraska; Miss Jessie L. Hanthorn, Des Moines, Iowa; Mrs. Ivan Hedges, Iowa City, Iowa; Mr. Alfred D. Hills, Davenport, Iowa; Mr. Manson L. James, Des Moines, Iowa; Mr. Carl S. Kringel, Iowa City, Iowa; Mr. J. J. Locher, Monticello, Iowa; Mr. Martin F. McCarthy, Jr., Davenport, Iowa; Mrs. John L. Metz, Des Moines, Iowa; Rev. Royal J. Montgomery, Grinnell, Iowa; Mr. C. C. Nye, Des Moines, Iowa; Dr. Arthur E. Perley, Waterloo, Iowa; Mr. Maurice E. Steele, Iowa City, Iowa; Miss Marjorie E. Stivers, Washington, Iowa; Dr. Warren W. Chase, Des Moines, Iowa; Mr. John D. Clinton, Fayette, Iowa; Mr. H. L. Cummings, Oskaloosa, Iowa; Mrs. Hubert Everist, Sioux City, Iowa; Dr. Robert F. Hansen, Des Moines, Iowa; Rev.

R. E. Harvey, Des Moines, Iowa; Mr. George Heeren, Jr., Pella, Iowa; Mrs. Charles R. Henderson, Davenport, Iowa; Mr. James O. Howard, Iowa City, Iowa; Mr. Leslie Miller, Marion, Iowa; Dr. Arch F. O'Donoghue, Sioux City, Iowa; Mr. Edward L. Shutts, Centerville, Iowa; Mrs. Helen Straley, Marion, Iowa; Dr. J. J. Sybenga, Pella, Iowa; Miss Thelma Mae Voils, Fayette, Iowa; Mrs. Orville M. Blade, Stanton, Iowa; Mr. H. W. Deininger, Centerville, Iowa; Mr. William Jefferson Dennis, Tabor, Iowa; Mr. Chas. W. Fellingner, Bloomfield, Iowa; Mrs. Milton M. Frakes, Adel, Iowa; Miss Grace E. Gabriel, Des Moines, Iowa; Mrs. H. L. Gilmore, Algona, Iowa; Miss Lucy E. Hall, Newton, Iowa; Miss Frances Jackson, Des Moines, Iowa; Rev. William Kent, Nashua, Iowa; Mrs. Leo R. Leeper, Waterloo, Iowa; Miss Helen Livingston, Washington, Iowa; Miss Winifred McGuinn, Iowa City, Iowa; Mr. R. E. Mackintosh, Los Angeles, California; Mr. J. J. Matthews, Strawberry Point, Iowa; Mrs. M. C. Pruyn, Sioux City, Iowa; Mr. George E. Rath, Waterloo, Iowa; Mr. Edward P. Sealy, Iowa City, Iowa; Mr. Paul B. Strickler, Shenandoah, Iowa; Mr. Ingalls Swisher, Iowa City, Iowa; Miss Mary Wagner, Des Moines, Iowa; Mr. Earl H. Williams, Des Moines, Iowa; Mr. H. E. Wormhoudt, Mason City, Iowa; and Mr. Leslie Young, Waverly, Iowa.

The following persons have been enrolled as life members of the Society: Mr. Kenneth A. Evans, Emerson, Iowa; Mr. George A. Bieber, Fort Atkinson, Iowa; Mr. Leroy E. Corlett, Oskaloosa, Iowa; and Miss Ilda Hammer, Des Moines, Iowa.

NOTES AND COMMENT

The Society of American Archivists held its second annual meeting at Springfield, Illinois, on October 24-26, 1938. The Illinois State Archives Building was dedicated at that time.

Clifford Powell delivered a speech on the "Dodge Light Guards" at Council Bluffs on May 14, 1938, which was printed in the *Congressional Record* for June 16, 1938.

The Bennett Church featured the life and poems of Grace Noll Crowell at its annual homecoming on September 11, 1938. Mrs. Crowell was formerly a resident of that vicinity.

The Madison County Old Settlers' Reunion and Homecoming was held at Winterset on September 30 and October 1, 1938. An historical parade on the first day was one of the entertainment features.

The Cody family held a family reunion at Hanford, California, on October 8 and 9, 1938. William F. Cody, perhaps the most widely known member of the family, was born in Scott County, Iowa, in 1846.

Miss Mary Ann Baker of Davenport was elected President of the Iowa State Teachers Association at its annual meeting at Des Moines on November 3-5, 1938. At the close of 1938 Miss Agnes Samuelson will replace Charles F. Pye as Secretary of the Association.

The Iowa Conservation Commission has prepared a three-reel motion picture film showing various scenic, historical, industrial, and governmental aspects of Iowa. The film was produced for the Commission by Burton B. Jerrel and will be shown in Iowa theaters and at the San Francisco and New York fairs of 1939. M. L. Hutton of the Commission was in charge of the work.

The School of Journalism of the State University of Iowa celebrated the tercentenary of the setting up of the first printing press in America on December 12-14, 1938. Douglas C. McMurtrie spoke at the dinner. A display of early printing was exhibited from the collection of T. Henry Foster of Ottumwa and from the University and State Historical Society libraries.

Frank Darr Jackson, Governor of Iowa from 1894-1896, died at his home in Redlands, California, on November 16, 1938. Previous to his election as Governor, Mr. Jackson had served as secretary of the State Senate, 1882-1884, and as Secretary of State, 1884-1889. Mr. Jackson was born on January 26, 1854, in Arcade, New York. He attended the Iowa State College of Agriculture for four years, and received an L. L. B. degree from the State University of Iowa. Governor Jackson's administration was marked by labor troubles and by the passage of the mulct law. After his term as Governor he became president of a life insurance company at Des Moines, retiring therefrom to live in California.

Irving Berdine Richman, historical writer, died in Muscatine, Iowa, on December 6, 1938. Iowans perhaps know him best for his book *Ioway to Iowa*, published by the State Historical Society of Iowa in 1931. Mr. Richman also wrote *John Brown Among the Quakers and Other Sketches*, *Rhode Island*, *California Under Spain and Mexico*, and a number of other historical studies. Mr. Richman was born in Muscatine, on October 27, 1861. He received the A. B. and A. M. degrees from the State University of Iowa, and honorary degrees from Brown University and Grinnell College. He served in the Iowa House of Representatives from 1889-1893, and also as temporary chairman of the Iowa State Democratic Convention in 1889. He was for five years United States Consul General at St. Gall, Switzerland. Although a lawyer by profession, Mr. Richman devoted his time chiefly to historical study and writing.

CONTRIBUTORS

WILLIAM J. PETERSEN, Research Associate of the State Historical Society of Iowa. Author of *Steamboating on the Upper Mississippi* and of numerous articles in THE IOWA JOURNAL OF HISTORY AND POLITICS, and in *The Palimpsest* (See THE IOWA JOURNAL OF HISTORY AND POLITICS, January, 1930.)

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A STRANGER IN A STRANGE LAND

ROMANCE IN PELLA HISTORY

Picture, if you will, the difference between the Iowa of today, and the lonely, almost uninhabited, Iowa of 1847, with its waving grass, its wild game, wolves howling every night, and Indians wandering over the hills for game by day and camping near the rivers at night. The only wagon roads were those which followed the old buffalo trails. Here and there, with miles between, settlers had built their log cabins.

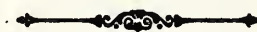
At one of these cabins, on a hot August afternoon in 1847, a coach drawn by two tired horses came to a halt. Inside the coach was a family of five: the father, his young wife, and three little daughters — Sara, Maria, and Johanna Susanna. The cultured and refined father, Henry Scholte, nearing forty-two, was dressed in the costume of his native Holland — short velvet jacket, knee breeches, silk stockings, and low shoes with silver buckles. His handsome wife was evidently much younger. She was wearing a Paris dress of blue, and her bonnet was trimmed with flowers and lace. Attending her was her maid, Dirkie.

The driver of the coach jumped down from his high seat and opened the door. The father was the first to step from the coach. Bowing, and doffing his low-crowned, broad-brimmed hat to his pretty wife he helped her down the step and put his arm about her slender waist to escort her to the cabin door. She stood still, for she saw only miles of waving grass and flowers — and a small log cabin. No other house or cabin was in sight. Looking up into her husband's face and trying to keep back the tears, she said, "Oh, Dominié! where is Pella?" After a pause he answered, using

his pet name for her, "Ah *Kind*, we will build a beautiful Pella soon."

Thus it was that Mareah Scholte entered the log cabin which was to be her home for the following lonely and homesick months. To follow her through her strange life in a strange land, we must know something of her husband's life also and his reasons for bringing so young and beautiful a wife into the wilderness of Iowa in 1847.

This will not be a literary gem; it is only a little history of pioneer life, with the golden thread of real love woven into its disappointments, its joys, and its sorrows, as Mareah Scholte told it to me when we sat before the open fire on cold winter evenings long ago. Sometimes it seemed as if she were peacefully dreaming aloud. Again she would become so excited when telling of some experience that it seemed to her it had happened only yesterday, instead of long years before.



When Hendrik Peter Scholte entered the Athenaeum Illustre (Academy of Arts) at Amsterdam, little did he dream that within a few short years he would be leading an emigration to America in order to gain religious freedom for himself and his followers. Reared in a home of wealth and culture he had early acquired an appreciation of the arts, and it was his ambition to devote his life to painting. He was a most promising student and was soon winning many honors for his superior work.

When he was but sixteen, his father died. Since he was the elder son, the responsibility of his father's factory and investments, together with the care of his invalid mother and the guidance of his younger brother, all fell on him. He felt he should leave the Athenaeum, but his mother, who had been his first teacher in drawing, was very anxious to

have her son continue with his studies since he had shown so much talent. Therefore whenever he had any extra time, it was to the Athenaeum he would go; for he loved the work. Many of his pictures were hung in places of honor; many medals were given to him which were preserved with loving care.

Thus he worked on for a few years. Then another great sorrow came to him. Within six months both his mother and his brother died. This left him, at twenty-two, a serious and a rich young man, free to follow any course in life that he might choose. He sold the factory and returned to the Athenaeum in 1827, but now the frivolity and selfishness of the young people with whom he came in contact disturbed and troubled him. He wanted more than mere beauty and pleasure — he was ready to study life.

Leaving his work at the Athenaeum in Amsterdam, he decided, in 1829, to go to the University of Leyden which was one of the greatest seats of learning in Europe at the time. As soon as he was well located in living quarters in Leyden, he arranged to have his meals at an historic inn. There he found students of all types discussing serious and weighty subjects. After the evening meal they would remain seated around the long oaken table and argue far into the night. This was what his ambitious nature had been longing for, and he had known it not!

These were interesting discussions in which he joined, for Holland at this time was passing through troublesome times. Taxes were so high that the poor, in order to hold their homes, would often go hungry. Many were dissatisfied with the ministers who gave them sermons on Voltaire and others of his kind, instead of the religious truths they so longed to hear. One of the most frequent subjects of debate among the students of theology was the possibility of separating church and state.

Scholte had enrolled as an art student at the University, thinking to pursue the study of the history and literature of art in order to obtain his degree. But now he became so interested in these discussions and so convinced that he could do something in life more worth while than painting alone, that he gave up his art studies and turned to the Bible and Theology. He enrolled for the full theological course and felt sure that now he was where he should be. His father had been a man of deep religious convictions and had instilled in his son the great importance of living honestly and sincerely. "For you are a Christian", he would often say, "live not only honestly with others, but be honest with yourself." Often when temptation would come to Henry Scholte, a voice seemed to whisper to him from out the very air around him, "Be honest with yourself." Another of his father's admonitions had been, "Son, remember that whenever you help lift the burdens of another, you gain strength to carry your own. For into each life some burdens will come. They come alike to poor and rich."

His first year at the University was a happy one for Scholte—but before the next year had ended he, with other patriotic students, had volunteered to go to war. Belgium wanted to be a free state; and a short "war" between Belgium and The Netherlands developed. Scholte was a loyal follower of the House of Orange and served as first lieutenant in the army. It was at this time that a great friendship and love came to Henry Scholte and J. van Raaming which was to last until the end of their lives. When the war ended both received medals of honor for having served their country when they need not have gone. Rich young men could buy a substitute—but these two chose to go instead of sending others to take their place.

The war was of short duration, and glad were they to be

back at the University and the long evenings of friendly discussion and debate. A club was organized by the theological students, called the "Scholtiana Club". Its object was to further and stimulate interest in the study of the Bible, to seek the reasons for so much poverty, to investigate the tax problem, and, incidentally, to discuss the separation of church and state. Was it right that the state should govern the church? — for by now all church property was owned by the Crown.

Scholte and van Raalte were the members most active for separation; while van Raaming was a leader in defense of the state. Van Raaming would often say, "We have a wonderful country. We need the State to govern the Church as well as the Army, and in the same way."

Frequently this club met outside the University at the Castle De Pauw, the home of Baron Twent of Rozenburg. The baron was greatly interested in the club — especially in young Scholte, for at that time it was very unusual to have such a rich young man argue for the rights of the poor. This understanding and sympathy for the laboring class must have been gained when he was called upon to assume the responsibility of his father's factory at the impressionable age of sixteen. He had begun to realize that the life of the workers was a constant struggle for existence, and had often asked himself, "What do these good people have in life? What can they look forward to? I have a home of my own; I have books and pictures, and time to enjoy them; I have flowers; I can wander down to the sea when the sun is playing with the breakers. But they must spend all their days between walls — working, working — simply to exist."

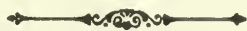
Time was moving swiftly on. Henry Scholte was ready for his final examinations. In May, 1832, he graduated with highest honors, receiving the degree of Doctor of The-

ology, and the state then gave him a home in which to live, and a church in which to preach. His first call was to the church at Doeveren. Life at this time seemed good. He had reached his highest ambition; he was ready to go out into the world to help others to live better and fuller lives, and to visit the sick and needy. He wanted the woman he loved to be at his side, and in November, 1832, he married his old sweetheart, Sara Maria Brand, who lived in Amsterdam—a beautiful girl who was very much in sympathy with him and his work. Often she would say, “Only God can call a man to preach his Word—not the State.”

Although a busy man, and married, he found time to spend many evenings at the “Old Inn”. He loved to hear the debates, and felt that the voice of the student body was the pulse of the political situation in the state. As a result of the war, poverty had so increased that all who were thinkers knew that a change must come, and heated debates among the students was the nightly result. Some were for and some against the high taxes; some wanted more freedom of speech; some feared that unless something was done to change the laws the French Revolution would be repeated in The Netherlands. Scholte, affectionately called “Dominie” by the younger men, enjoyed and shared the enthusiasm of the students.

Finally the time came for van Raaming and his friends to leave the University. Van Raaming had been a good student, and was a lovable fellow. He was to inherit the wealth and the title of count from a childless uncle. No wonder he felt very near to the House of Orange and thought the country was rightly governed! “A fine government” is the way he always ended his side of a debate. Scholte and van Raalte would never yield. They knew the poor were getting poorer, and the taxes were getting higher. “No”, they would say, “we must have a change.”

At the end of their last evening together, van Raaming arose and said, "Friends, I am leaving in the morning. I am still for the House of Orange!—but let us all try to meet here again in ten years and then see who was right and who was wrong." With many handshakings and farewells they separated, saying, "Let us meet again in ten years."



Then came stirring times in Holland. Henry de Cock and his church were about to secede. Scholte, sure he was right, was standing on the same ground. He would stir the souls of men when preaching the dear old doctrines of religion their souls so longed to hear. He was publishing pamphlets, and writing letters to the King asking permission to call on him and begging him to change his ruling on the churches. But all this was to no effect.

The Sunday after Scholte heard that de Cock had seceded, he said to his congregation: "I can see no other way. With God's help I am going to secede." One by one his congregation arose and said, "I and my family will go with you. We will follow you and your God wherever you go."

The next Sunday he preached to a large crowd, out-of-doors near the closed church of de Cock. While he was preaching, the soldiers came and said, "In the name of the Burgemeester we arrest you." He was taken to the City Hall, but the trial was short for they could prove no offense. He was released and returned to his preaching. The following Sunday he again preached out-of-doors—to a greater crowd. Scholte seemed inspired that afternoon! Again the soldiers came, and this time they said, "In the name of the King we arrest you!" An old and almost obsolete law, made by Napoleon when he was ruling Holland, was read. It provided that when more than twenty

were gathered together without the King's consent, they were subject to arrest. This time they had a law on their side. Scholte was taken to a cold damp cell and put into solitary confinement. He asked the keeper to give him a light, and pen and ink. This was granted, and he wrote in his diary:

Saturday, Nov. 29, 1834.

They brought me to a pen about nine feet by seven feet provided in one end with a straw bed and a couple of quilts. There are no windows, but heavy iron bars across an opening in the wall. The jailor gave me a little table and a chair. A brother in Christ gave me a bed and something to eat. Here I am looked upon as a malefactor. The Lord is helping me to bear the reproach willingly. My heart was full when I was left alone. I relieved my aching heart in communing with the One who knew I was imprisoned for His name's sake. After I had commended myself, my dear ones, and my congregation to the Almighty protection of the Lord, I laid myself down and the good Lord gave me such refreshing sleep that I did not even realize I was in prison.

Sunday, Nov. 30,

I awoke refreshed and opened my Bible at random. It was at Psalm 17. I thought it remarkable that just this Psalm should open to me. It strengthened my expectations that the Lord was on the way to redeem His people. So encouraged in God was I, I sang the first three stanzas of Psalm 68. I spent the day quietly meditating on the way the Lord had led me until now, and thinking about the condition of the State and the Church. I had a chance to speak to one of my fellow prisoners, even if it was in prison, to tell the glad tidings of salvation to him.

One can almost hear him sing, in measured tones, the words of that Psalm of old he loved so well:

De Heer zal opstaan tot den strijd;
Hij zal zijn haters, wijd en zijd,
Verjaagd, verstrooid, doen zuchten

After being in prison for several weeks and paying a

heavy fine Scholte was released — only to be arrested again and again. Later those who crowded around to hear him preach were arrested with him. He would pay his fines, for he felt that only God should close his mouth. Now he was more than ever convinced that every church should be allowed its freedom — whether Catholic, Jew, or Protestant.

In a letter written to her mother and brother in 1835, Sara Maria, the wife of Dominie Scholte, gives us a vivid picture of this struggle for freedom.

Gorinchem,
August 24, 1835.

Dearly beloved mother and brother:

I can now again relate to you some of our experiences of yesterday: it was a day of critical events; the Lord made plain to us his might in the safeguarding of our lives, for although through Grace it would have been an honor to have been scourged and mistreated for His Name's sake, even so may we also see the protecting hand of God therein, that they were not able to harm us. On Friday it was decided that the Dominie should preach at Gameraen; friends came for us on Saturday afternoon; already there were rumors that the dragoons would come; the Burgemeester had been admonished often and sincerely by the faithful to hesitate before he acted; but as it was the charge he had received from the Governor meant more to him than all the warnings based on God's Word. On Saturday evening a large crowd assembled at the home where we were staying: there we might again witness the marvelous works of God the Holy Spirit in young people, even in children not more than twelve years of age; we might also be together there in quietness. Sunday morning the dragoons from Bommel appeared, some on foot, some on horseback, probably ninety to a hundred men; at the appointed time we went to the place (it was in an orchard) where a wagon had been brought for the Dominie as usual; Juffrouw Hasselman and I sat behind the Dominie on the wagon; and behind us some other people. We had prayed and sung, when the Burgemeester arrived accompanied by the Lieutenant, and asked the Dominie who he was and whether the meeting had been called at his request; and he then asked the crowd to disperse and return peacefully to their homes, so that it would not be necessary for him

to use harsher measures. The Dominie took up the argument and showed the Burgemeester that the law did not apply to this gathering, and also that they meant to do nothing wrong, but that all had merely gathered to serve God in truth; and that according to the commandment of the Lord these mutual assemblies were not to be neglected. He invited the Burgemeester to remain at the meeting in order to hear what took place; and suggested that he station his soldiers, who now were near at hand, around the group so that any evildoers — there were a few — might be hindered from causing any trouble. The Burgemeester would only say that he must perform his duty, laid upon him by the Governor; and after much discussion the Dominie finally said, "When the day of judgment comes and we shall have to appear before God's throne, it will not make us blameless to say 'I had been given that charge by the Governor' ". Once again the Burgemeester asked the crowd to depart, but no one went. Dominie announced the 119th Psalm — verses 65, 87, and 88. We began to sing, and at once the soldiers came to the wagon on which we were seated. They rushed towards the crowds with unsheathed swords and began beating the people cruelly; and then came the mounted dragoons. We thought our wagon would be upset. The people remained sitting between the wheels of the wagon to be near us; but they were dragged away by force — and the way the soldiers brandished their swords was terrible. One man who sat behind us on the wagon was also beaten, so that he would get down; and the cursing and swearing at the Dominie was terrible. They would have beaten us off the wagon, also, but the Lieutenant forbade. But oh! that restraint from the Lord, that none of us resisted with violence, for then a great deal of blood would have been shed; and then this miracle from the Lord, that we could keep in our places so quietly and without fear,— that our spirits were not troubled except by the awful cursing; because I can say I sat absolutely unafraid while the swords were being brandished before and behind us, and the dragoons often rode against the wagon. It was the Lord alone who granted us this calmness, otherwise it would have been impossible;— but I cannot be thankful enough.

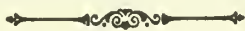
I shall briefly tell you that two of our number have been to see the Crown Prince with a letter from the Dominie. They did not speak with the Crown Prince himself, but with an Adjutant. They brought back a reply from the Crown Prince to the Dominie; the

Governor had asked of the people the right to use a strong arm in matters of government, so the Princee could do nothing at present, and that the Dominie would have to contact the Governor. This has been done. Again two went to the Governor with a letter from the Dominie. His Exeellency was sick, but they spoke with his seeretary. He said they would look into the matter, but since the paper was not sealed the Governor could do nothing with it. So now this week another request will be sent to the Governor. Dominie is also going to write to the King about yesterday's happenings. I think he will send the letter with someone who was severely beaten, and thus can tell all about it. The Dominie has also started a petition among all the dissenting congregations. I think it will be brought to the King next week. A committee from every congregation will go; the first committee will present the petition, the following ones will add their plea, and each group will tell the King of their particuar circumstances. The Petition is a strong one, and in elosing they urge that the King promise to proteet them, or if not, that the believers in the power of a Triune God may prepare themselves for further persecutions, or search for a refuge in another part of the world — just as in earlier days the believers from Scotland and France, yes, even the Jews from Spain and Portugal found such a refuge in our hospitable Netherlands. Oh, it seems to me that whoever longer remains under the reformed order, and feels in his heart the dishonoring of God in that group, shows by his silence that he approves of the persecution and thus has a part in it. Oh, that those who wish to serve the Lord in uprightness might go forth and might thereto call in the grace of the Lord, so that they never here on earth need to have a part in those plagues with which the Lord has threatened his enemies and which he surely shall bring to them.

On Thursday the Dominie must appear at the Court of Den Bosh, and be in Tiel on Saturday. Dominies Van Rhee and Meerburg must appear before a committee of the elassieal group on Wednesday. Undoubtedly they will soon be exeommunicated; the enemies shall thus again be instrumental in furthering the work of God's Kingdom, and to that end they are often tools in the hand of the Lord; if the Lord only gives us power to see this! . . .

Your loving daughter and sister,

Sara



Ten years had passed. Scholte, van Raalte, van Velzen, and van Raaming returned to Leyden to make good the promise of that last evening together at the old inn. Many new students were now gathering at the inn for their evening meal. The candles were lighted and shed a lovely glow over the old paintings which had been painted on the walls by poor students in payment for meals. Many of the pictures had grown dim from the smoke of countless candles.

Some of the new and younger students joined the group that gathered that night. Scholte and van Raalte were still on the defensive. It seemed as if their cause had not advanced much. Count van Raaming had just returned from the Dutch East Indies where he now owned a large plantation. He had inherited his uncle's wealth and title of count, and was a very rich and prosperous man. Two of the group were preaching in state churches, giving discourses on Voltaire and a very liberal creed. They were receiving good salaries from the state and were glad to leave things as they were.

After the meal had ended the men remained to renew their friendship and exchange experiences. Scholte said: "We are desperate. I have paid many fines; I have been imprisoned again and again. We are thinking of colonizing and going where we will be free to preach, and where the poor can rise above this poverty and have a chance to own their homes if they will work. We have written to South America, but I hear that is already largely ruled by Catholics."

Van Raalte spoke up, "North America seems better. It is a wonderful country, I hear."

So the pros and cons were discussed. "You boys will come to my way of thinking yet!" said Count van Raaming, "I think that this is a wonderful government. You

may need me to help you with money, for you will level all classes if you have your way. We need the peasant class. We need one ruling hand. I am for Royalty and the House of Orange."

It was an evening long to be remembered. When it was again time to part Scholte said, "The next ten years will tell the story. Let us try to meet here again, even though some of us may be far away." Little did they realize what the future had in store for them.

Think of it! Holland in the seventeenth century had been a melting pot for all religions. When the Huguenots wanted freedom of religion it was to Holland they came; when the English wanted freedom it was to Holland they came; but when the Hollanders wanted freedom to preach and to govern their churches as they felt was right, it could not be found in this their own beloved homeland!

Dominie Scholte began preaching with renewed energy and determination. His name and fame spread over The Netherlands. He was called by many "The wonder of God". People everywhere offered to go with him wherever he chose to go. He and van Raalte wrote to the United States, but at this time letters traveled slowly. While he was waiting for a reply, the greatest sorrow of all came to Dominie Scholte. His wife died very suddenly. Thus was he broken-hearted, his lovely wife was gone, and he was bereft of a wise counsellor and the mother of his three little girls. He was dazed. What did this mean? Was this a judgment of God? Should he not go on with his plans? Was he not doing God's will? These and many more questions came to him. He kept on preaching, however, and as is often the case, his sorrow proved a source of increased blessing. Many were converted, and he was called to preach in many parts of The Netherlands.

Conditions grew worse. The potato crop failed. This

being the main food for the poor, caused great suffering. Among the seceders the poverty was unbearable. With them were quartered many soldiers who ate the best of the food which the poor had. They were often abused and subjected to vile language. Van Raalte and Scholte were still writing to leaders and governments of both North and South America; and preaching to small groups of less than twenty, for they now adhered closely to the code of Napoleon in order to avoid the heavy fines and the sentences of imprisonment.



In a pretty home in Maastricht, an old lady was quite ill. Her daughter, Mrs. Krantz, who was living in Belgium was asked to come to The Netherlands to care for her mother in her failing years. She wanted to go, but hesitated because her eldest daughter was musical and must be educated. While trying to decide what plans to make, her husband, Professor Krantz, who was a teacher of astronomy, was called to Paris. The president of a very exclusive school for girls had heard Professor Krantz lecture on astronomy and felt that he would be a great asset to the school. Now the problem was solved. The mother and younger daughter, Hubertina, would go to Maastricht in The Netherlands; the father would take their elder daughter, Mareah, with him to the finishing school in Paris. Never could she have been enrolled in this school had she not been the daughter of the "teacher of astronomy", for only the daughters of the nobility could enroll in this exclusive school.

Thus it was that Mareah Krantz, young and beautiful, went to Paris to finish her education in music, painting, dancing, and all else that was thought necessary for young ladies of her day. Being proficient in music, and having an unusual soprano voice, she was much admired and sought

after. She so excelled in drawing that she won the distinction of having one of her drawings placed in the Paris Salon. This was a great honor for the school.

When the Prince of The Netherlands came to visit Paris, Mareah and other girls of this school had the pleasure of meeting him and dancing with him at a ball. Grand parties were given for him by wealthy patrons of the school — the wealthiest homes were open for these gatherings. Mareah was ever ready to do her part. Life and vivacity were a part of her. She radiated life. She had perfect health and an abundance of ambition. Her father was proud of her, and lavished money on her so that she often said that had she been the daughter of a prince she could not have had prettier things or greater advantages than she had. She would spend her mornings at the piano when many of the girls were resting or sleeping after the parties.

The end of the second year was approaching all too fast for her. She was to play a piano solo for the finishing exercises. The time was in the evening — the place the Grand Opera House of Paris. Liszt was the greatest artist and composer of Europe at that time and when he had been in Paris, Mareah had heard him play in this same Opera House. Therefore, she chose one of his compositions for her solo. Her memory was wonderful, and so was her perseverance. Long before the time of the concert she had a "Rhapsody" of Liszt memorized. As was the custom of the day, the orchestra was to play with her. As she would tell about it, almost a lifetime afterwards, her eyes would sparkle and her face light up with a radiant smile. She said she had no fear. She knew her music so well she threw her whole soul into the expression of the piece. Her father was so proud of her playing she felt she was repaying him now for all the care, love, and money he had bestowed upon her.

Let us picture her that evening with the brilliant lights of the Opera House reflecting her lovely pink and white complexion, her sky blue eyes, and her wealth of black hair. Her dress was made in the latest style. The grace with which she wore it and the way she carried herself could only come from perfect confidence. She knew her piece so well, it was a part of her. What a picture! A radiantly happy girl receiving the ovation of her classmates and teachers. She should have followed music as a career, but in those days a girl was supposed to look forward to a home and not a career. Parties and receptions followed with the closing of school. New friendships were made, and the many advantages of the social life of Paris were hers. No one was happier than Mareah. It was a wonderful life — and hard to leave. She felt she wanted to stay always. The two years had flown on wings of happiness.

In Maastricht, in the meantime, Mareah's mother had been hearing Dominie Scholte preach. The gospel stirred her very soul, and for the first time in her life she knew what it was to be saved. She often followed him to other towns to hear him preach and to learn more about her new-found faith in Christ. Scholte spoke with so much zeal and assurance that his listeners could not help but accept the truth. Little wonder then that when her husband and Mareah came home after two years in Paris she urged them to hear the great preacher. He was then in his prime. At first Mareah said, "No, I have no interest in religion." To her it was a drab subject; the two years in Paris had taught her to love a gay life and not one of religion.

But after hearing of the preacher's fame, she decided to go. The words he preached so earnestly were so full of cheer they completely changed her mind. She, too, wanted the true religion. As Henry Scholte prayed with her, she saw a new interest in life opening before her. As was her

nature, she threw all her energy into the study of religion. She went to all the meetings, and her singing made quite a stir. Many of those plain people could not understand how one who was so pretty and dressed so gayly could really be converted. To many of them, to go to church was to put on plain and colorless dress. They made religion not only serious but sad.

Later, all eyes opened wide when it was whispered that the "Dominie" was paying marked attention to the pretty, young Mareah. Henry Scholte, the widower, completely lost his heart and head. His artistic nature must have overruled his judgment. He fell in love with Mareah and asked her to be his wife. She consented to marry him and to be a mother to his three little girls, Sara, Maria, and Johanna Susanna. It was a real love match.

So much had occupied Scholte's mind that he had not talked to her about the possibility of emigration. Even if he had, it would have been to her only a part of the adventure of a great love. Under the circumstances she would not have considered the serious side; she had yet to learn that life and love are both bitter and sweet. She loved the brilliant preacher who had taught her the truths of everlasting life and the happiness of love. She had been flattered by the attentions of many other men — but he was her first real lover. They were very happy and she often said, "It is so much better — this life than the gay one."

Henry Scholte brought Mareah, his bride, to his home — a beautifully appointed one. He had old and trusted servants who managed the household well. This left her free to go to other cities with her husband to hear him preach, and to sing for him. When at home, she enjoyed the luxury of his library and often said, "I love books almost as much as people." Dickens' stories were coming to her in the magazines. She loved his descriptions of odd people and

would often imagine his characters to be descriptions of people about her. Thus the first year of her married life was a real dream life for her.

Scholte and van Raalte were convinced that they must lead their followers to a new country. They met often to discuss the question. They had written letters to many countries, and all the time they were preaching. Poverty was now so distressing that the leaders among the men who were followers of van Raalte and Scholte began to urge them to emigrate at once. Two colonies were formed, and papers were drawn up according to law. Van Raalte was to lead one colony; Dominie Scholte was made president and Isaac Overkamp secretary and treasurer of the other. Everything was done in order. People who had money were to help those who had none. No one should be left behind for lack of money, for it was not to be a money-making enterprise. No immoral, profane, or intemperate person could join.

One letter van Raalte wrote to America was addressed: "To the faithful in Christ in the United States." It was carried by an emigrant to the United States, and came into the hands of Reverend Wyckhoff of Albany, New York. He got in touch with the Collegiate Church of New York City. The people in charge there wrote to van Raalte, promising to help him and his colony if they came. After receiving such an encouraging letter from the Reformed Church of New York City with promises of help, van Raalte decided to start at once. Only a part of his colony came — fifty-three besides himself and his family. They came as immigrants and had their share of hardships and suffering on the boat, only to suffer more when they reached Michigan at the beginning of a very cold winter. Others of the colony followed in the spring, because many thought "to follow van Raalte is the call of God." All

Michigan honors van Raalte today for his great work and self-sacrifice for his colony.

The Minister from the United States urged Dominie Scholte to go to Iowa, saying there were great possibilities there. But Scholte decided to wait until spring. Longer time was needed to organize, for by now eight hundred persons planned to go to America with him. Between publishing pamphlets, preaching, and organizing the colony, the year was a very busy one for Henry Scholte.

Mareah was now expecting a baby. Her mind was on the coming event; and she did not realize what it would mean to leave the old world for the new. When her baby came it was a little boy. Such a joy this was since there were three little girls in the family! The third day the nurse was sitting quietly by the bedside, for Mareah was not as well as she might have been. A servant came excitedly into the room and said, "Dominie Scholte and all of us are going to America right away." It so startled Mareah, weak and having so excitable a temperament, that she swooned. As the sun went down that evening, the baby's life went with it.

Mareah was sick a long, long time. At last when she began to recover she would have long talks with her mother and husband. Both portrayed the pleasant part of going to the New World with its freedom and adventure, saying it was best and all would be well. Her mother's faith was so strong that she promised Mareah the younger sister Hubertina could accompany her. She would have loved to have gone herself but she could not leave her frail mother. Think of the courage to urge two girls to go for so long a time — perhaps forever. Her heart was in this great movement for freedom for her fellow countrymen.

The dark shadow of fear and dread slowly faded for Mareah, and she began to help make plans. Her father

tried to dissuade her, for he dreaded to be separated from his two lovely girls. "No, no, don't go" were his words that rang in Mareah's ears so often, later, when trials came to her. His begging her not to go was an added sorrow. She knew that she had promised to obey her husband, but her father was her girlhood idol. What emotions must have filled her heart! Years later she still could not bring herself to talk about that time. If she did, tears would always come.



Busy days, weeks, and even months raced by. Dominie Scholte had sold his property, his home, and his lands. Everything he had, he converted into guilders. His large library was catalogued and boxed; his paintings, carpets, draperies, dishes, all were packed — for he promised his wife a lovely new home in America as soon as he could have it built for her. The drawing room in their home was especially dear to Mareah, with its red velvet draperies and chairs, and the lovely antiques that Dominie Scholte had collected. He had promised to reproduce that room in every detail — so everything must be taken.

Think of the slow sailing vessels of that day, going only as fast as the caprices of wind and water chose to carry them. If a calm was encountered, they could only wait and wait for the wind to blow. Four sailing vessels had been chartered and were anchored in the harbor. It was thought best for Dominie Scholte and his family to go to England in order to take a larger boat which would make better time, so that he would arrive in advance of the other colonists and could make provision for their transportation and housing. Leaving the final arrangements for the emigration to the secretary of the colony, Isaac Overkamp, Scholte and his family departed.

What a parting it must have been! To Mareah it was a day never to be forgotten. She was leaving her home and those she loved—the father, who had been her closest companion for two years in Paris; her mother; the grandmother who was so frail; and her little baby lying in the churchyard. The care of the three little girls was now weighing quite heavily upon her. Sara, twelve years old, was almost as large as Mareah, and a serious and thoughtful child.

Mareah's sister thought it all quite a lark, as she was one of those girls who live without a care. She would sing and dance the time away. Before this she had been living with her mother and grandmother in Maastricht—and life had been too quiet and not to her liking. She was glad to go on the ocean voyage and into the great unknown. She was the one to keep Mareah cheerful. Unfortunately, Mareah was almost immediately seasick. As the boat rocked, she would toss from side to side on her bed, and she seldom left her stateroom. She always dreaded the sea after that.

Her sister, Hubertina, found time to amuse the little girls, and to have a thrilling romance with a young German, Haasbrook by name, who was among those going to America to make his fortune. He had letters introducing him to a railroad man in Saint Louis, and was sure of a position. So sure was he of finding work that he dared propose marriage to her before they reached the United States. It was a case of love at first sight, and Mareah was glad to have her sister so happy.

More than two weeks passed before they saw Boston, and then came New York. Mareah, after all these weary days of seasickness and homesickness, had to be carried from the ship. But we can picture Dominie Scholte, so happy, so brave, and so courageous. The dream he had been dreaming for twenty years was now coming true.

Picture him standing on the deck of the ship as it sailed into the beautiful New York harbor — a harbor so large that all the fleets of the world at that time could enter in perfect security. At his right was Long Island; on his left the Hudson River with its high Palisades, its villages, and its church spires pointing upwards; and New York City ahead welcoming all foreigners. How thrilled he must have been! The ocean had been crossed successfully, and America, the promised land, was ahead. One can hear him say, “Free America! — Would to God I could sing a song to your praise or write a psalm of gratitude as David of old, for my heart is filled with praise. I pray for those who are to follow; for those who are leaving the old world for religious liberty and for a home they can call their own.”

When he saw the Stars and Stripes floating from the lighthouse which warned of dangerous rocks, he must have desired to wrap its folds around him and say: “We are coming, and we want you to adopt us. Let us share your joys, sorrows, and your great wealth. May we ever be an honor to your stars and stripes, and ever ready to march behind your floating colors.”

For many days after Dominie Scholte and his family had left Holland for England and America, the colonists were busy loading boxes and provisions on the four sailing boats that were anchored in the harbor — the *Maastron*, the *Pieter Floris*, the *Catharina Jackson*, and the *Nagasaki*. Two leaders had been selected for each boat. They were to supervise, lead in prayer and song, and preach. Family ties were being broken. Often mothers with new born babes came aboard. It was only great strength born of God that could help those trusting people to say farewell to home and country; to take all their worldly possessions and with their families go on those frail sailing vessels which would be at the mercy of the winds and waves.

It was a bright, cold April morning when the first boat put out to sea. The people sang Psalms, loud and long for courage. They were no more than out of sight of land when the women began cleaning the boat. They scrubbed the floors and washed the windows. Never were boats so clean! So impressed were the sailors with these clean and religious people, they often came in to hear them pray and to attend their worship.

Think for a moment what their provisions were. They had no milk or fruit; only a portion of salt meat, hardtack, potatoes, and rice. This was all they had for six long weeks. They ate hardtack with coffee three times a day, but still they lived and thrived. Think of the storms they encountered. One boat was two weeks crossing the English Channel. Once they struck a calm, and for days the boats seemed not to move. Life and death were with them; some babies were born, and some died. One mother saw two lovely daughters buried at sea. But their courage never failed. Freedom and homes of their own were before them!



When Dominie Scholte and his family arrived in New York they were taken to the New Knickerbocker Hotel. It was a grand hotel for that day, and after a few days rest Mareah was again her brilliant self. She would play the piano in the hotel parlor, and often she and her sister would sing the French and German songs they remembered. Her sister had a beautiful contralto voice, while Mareah sang soprano. Crowds would soon gather, cheering them and begging for more songs. What a sensation they created, these girls with rosy cheeks, lovely complexions, black hair, and lace caps. They spoke only very broken English, but it mattered not, for New York had many Hollanders who spoke French, German, or Dutch.

After Dominie Scholte returned from Washington and Baltimore where he had made arrangements for the arrival of the eight hundred Hollanders, he and his family proceeded on to Albany. As they sailed up the Hudson River between the Palisades and the foothills, Mareah said, "Well, if all America is as beautiful as this, I think I will be happy here and love it."

When they arrived in Albany, they were met by a friend and taken to a hotel such as they had never known in Europe. Every evening they were invited to attend a religious service where the guests would gather for prayer and song. Scholte was greatly pleased that no strong drinks were served or sold there. He was asked to preach in the Old Reformed Church of Albany. Mareah and her sister sang at the meetings and this created almost as much interest as his preaching. They were asked to sing wherever they went, and Dominie Scholte was urged to settle near Albany and accept a pastorate. The offers were very alluring, but he knew that for the future welfare of the colony it would be better to go west where land was cheaper. His decision was much to Mareah's regret.

Later, Scholte wrote to a newspaper in The Netherlands regarding his stay in Albany:

While we were in Albany the newspapers compared the coming of the Hollanders to the pious Pilgrims of old. It embarrassed me when I read of the high esteem in which they held us. The papers considered the Hollanders a blessing to the country for spreading the gospel in the west. I went into the Senate which was in session in Albany. I was recognized by one of the Senators and asked to come and sit amongst them. I thought, "How different from my own beloved country. There I was put in prison and despised. Here I am compared to a costly gift of God, sent here for the good of the country".

While he was in Albany, a letter came urging him to come to Michigan where van Raalte had settled. But Scholte

thought it too wooded a country. He preferred the prairies of Iowa as the Hollanders were used to a low land. He was convinced that there was more prose than poetry in the Dutchman's makeup, and felt that the colonists would choose the meadows for their cows and the gaping furrows for their seeds, rather than the wooded hills of Michigan. Iowa had just been admitted into the Union — the Iowa prairies were his goal.

At last word reached Dominie Scholte that the first of the four boats had been sighted at Baltimore. This meant they must leave Albany so they could be on hand to meet the voyagers. Mareah and her sister were sorry to leave, for they had met so many interesting friends and wanted to remain.

When the boats arrived in Baltimore, Scholte and his family were at the docks to welcome the colonists. For five days they were detained in the harbor for inspection, much to the disgust of the captain of one boat who said, "No need to examine these people, for all they have done all the way over is pray and scrub! They had no time to be sick." But in spite of his protests, it was five days before they could land. The Hollanders thought Baltimore a lovely city, but were surprised to see so many high buildings, large crowds, and colored people who did most of the housework and serving. They were also astonished to see so many chickens and pigs loose in the streets.

After six days they began the westward trek. Railroads were inadequate. The coaches were drawn up the mountains by means of stationary engines; and as most of the people had never seen mountains they were uneasy when ascending and equally so when they had to descend the same way. From the railway, they transferred to canal boats. This method of transportation was hardest of all to endure. The boats were small and very dirty and were so

crowded that there was no room for people to lie down to sleep, nor were any meals served on the boat. When the boats would stop at small towns, they would get out and try to buy food, or lie on the grass for a moment's sleep, only to be called back to their crowded misery when the whistles blew. For two weeks they had to endure this. One can imagine they had many homesick hours thinking of the clean roomy canal boats of Holland.

When the colony reached the Ohio River, conditions became much better. As this was a National Waterway, they were able to secure larger, cleaner, and better boats. They could now enjoy the remainder of their journey to St. Louis, but here new joys and troubles awaited them.

Their coming had been heralded in the newspapers, saying these Hollanders were in possession of great wealth. The Mayor of St. Louis and others came to meet the colony, extending to them the welcome of the city and presenting the key to a large building that had been prepared for their use while they were there. Barracks also had been built for them. The news that the Hollanders possessed great wealth, all in gold, was greatly to the colony's disadvantage, for prices were raised.

They thought St. Louis a beautiful place, but the Hollanders were not used to the amusements and wickedness of the western cities. The dance halls in the lower wards shocked them greatly, but more than that, the sight of women smoking pipes in doorways was never to be forgotten. Here again, Dominie Scholte took his family to a hotel, for he felt Mareah could not endure any hardships.

The hot month of July was very hard on the colony for they were not used to such intense heat; their quarters were crowded; and they experienced a great deal of sickness so that many of their number died.



When Dominie Scholte was in Washington, he had inquired about Iowa land and had obtained an option on 18,000 acres at a dollar and a quarter per acre. As soon as the colony was safely housed in St. Louis, and as comfortable as was possible, it was decided to send a committee of investigation to Iowa. Dominie Scholte, Isaac Overkamp, John Rietveld, Tunis Keppel, and G. Van der Pol left on the boat for Keokuk. There they found a man who owned a good spring wagon and horses, and who was glad to hire himself and his team to the strangers for as long a time as they needed him.

After an arduous journey, they reached Fairfield, a small frontier town. They immediately went to the land office, but the latest and most detailed map directed them no further than this. To quote Dominie Scholte:

I halfway decided at the land office to follow my own map of various parts we would visit, and to make it as nearly like the government map as I could. Therefore I had inquired of the aforementioned agent regarding a good guide, and negotiator with the Americans. I was fully convinced that the place of our abode was ordained; as yet I had no light to find that place! I thus did what my hands found to do, namely to further copy this map, and this took me to the land office. While my companions visited the outlying districts of Fairfield, hoping to get some information from this or that family, I applied myself to the task. It soon became evident that I needed no map. The day before a child of the Registrar had died — at his home the land office was located. As I went to work, preparations were being made for the burial of the child. The agent, happening to be there, urged me to go with him to the cemetery. I agreed, and then it appeared that without human aid or thought a guide had been provided. The day before, being Sunday, I had become acquainted with a Presbyterian minister at a meeting for worship. This minister offered prayer at the grave, and when the dust had been returned to the earth and we departed homewards, he introduced me to a stranger who was a Baptist minister. Soon we were in friendly conversation, and when he learned who I was he told me that he had been traveling that portion of the

State for six years as a missionary, and that according to his opinion there were two tracts of land that would suit us providing the not too numerous settlers would sell to us. I gave close attention to his discourse, and saw the good hand of God in it. I asked him if he would not serve as our guide. He deemed this impossible, as he was pledged to preach at Fairfield the following Sabbath, when from the outlying parts the scattered members came together. Having once seen God's hand, I did not let go — and having spoken to the other members of the committee who agreed with my decision, I persuaded the minister so far that we called on his deacons and acquainted them with the task. Their decision was to send a letter to the nearest minister to fill the pulpit the following Sabbath so that we could begin our journey the following day.

Guided by Reverend Post, the Baptist missionary, they reached the "big prairie", and found there a settlement of refined and hospitable Americans living on claims — the Nossamans, Welches, Porters, Hamiltons, Clarks, and others. At once they became friends. Reverend Post had been holding meetings in the Hamilton cabin, and was delighted to introduce his new friends to Robert Hamilton and Levi Nossaman. Mr. Nossaman invited them to stay with him in his two-story log house on the Des Moines River. He owned a sawmill — and had plenty of food. For four weeks the Hollanders had their headquarters here, and Mr. Nossaman went with them to look the country over and to help them purchase land.

Part of the land where Pella is located belonged to a settler and his wife, Mr. and Mrs. Tuttle. Dominie Scholte offered him a dollar and a quarter an acre in gold for his one hundred and sixty acres which included a log cabin. Mr. Tuttle was delighted with the offer, as he wanted to go farther west. Dominie Scholte and the others of the committee drew up the papers; and at once laid out the new town — naming it Pella.

Pella is not a scriptural name as many think, but was named after a city of Asia Minor. Scholte was no doubt re-

membering the experiences of the early Christians in 68 A. D. when Jerusalem was experiencing a reign of terror. The Holy City was then almost the ante-chamber of Hell. The Christians received what they thought was a heaven-sent warning to flee and take refuge in Pella of Decapolis, even though it was a pagan city. Near it flowed the Jordan River, with the mountains of Gilboa in the distance. It was a beautiful city and there they remained many years. Centuries later Dominie Scholte thought Pella a good name for the place where the tired and weary Hollanders could find rest and freedom of religion.

The committee had surveyors lay out the town, and named the streets after great men and high ideals — Columbus, Washington, Franklin, Liberty, Union, Independence, and Peace.

The avenues were to be Entrance, Inquiry, Perseverance, Reformation, Gratitude, Experience, Patience, Confidence, Expectation, and Fulfilling. The surveyors were to number the lots so that the colonists could draw for their location in order to hasten the settlement and prevent dissatisfaction. Scholte made plans to have a small house built for his family before they arrived, but this was not done.

Having made all the necessary arrangements, the five men returned to St. Louis, anxious to tell about the wonderful promised land and of the many kindnesses they had received from the settlers already there. There was great rejoicing. All began packing again.

Dominie Scholte at once went to the hotel to see his wife and family. He was met by Mareah with the statement, "My sister wants to marry Mr. Haasbrook, the young man she met on the boat, and they want you to perform the ceremony. He has a fine position, and she does not want to go on with us." After talking with the young people, he decided to perform the ceremony for them. This meant that

Mareah was not to have the companionship of her sister on the last part of the journey. However, she was still very cheerful, for at the hotel she had plenty of companionship, and when she was at the piano in the hotel lounge, many gathered round to hear her sing and play. The Scholtes began packing, and Mareah dressed the little girls and herself for a real pleasure trip.

The colonists boarded a boat for Keokuk on a Saturday. On Sunday Dominie Scholte preached a wonderful sermon. His subject was "The Children of Israel nearing the Promised Land". He felt this subject was very appropriate for the time; not that he thought he was a Moses — far from that, for he was ever ready to accept a humble place in God's plan for him whatever the service might be! How they all did sing that day! Even the sailors joined, fairly making the boat echo their praises to God.

News of the coming of the rich Hollanders had reached Keokuk, and crowds were at the landing. Many were there with something to sell for they wanted to get hold of the gold pieces they had heard the Hollanders carried. It was here that these good people felt the greatest shame of the trip came to them. One of the members became drunk, fell, and broke a leg. Such a disgrace! They tried to make him see the wickedness of it all, and when he would not acknowledge his wrongdoing he was left behind.

At Keokuk they began buying their own conveyances for the last miles of their journey. Some bought one horse and a cart in which to put their belongings, while the family walked by the side. Some bought ox teams. One bachelor bought a wheelbarrow in which he placed an odd box. A strong wagon with a team of oxen was purchased to carry the iron chest that contained all the guilders. This chest was guarded by two men during the day and by two at night — for they feared thieves. Some bought two horses

and a wagon, for many had brought large beautiful chests in which were their belongings. Those who had plenty of money hired two-seated carriages for their families. Dominie Scholte arranged to have teamsters bring their boxes, together with boxes of some of the others; and he hired a coach for his family, for there were five besides Dirkie the maid.

When all had been provided for and the goodbyes said, the strange — one would almost say grotesque — procession started out from Keokuk. The coach in which Dominie Scholte and his family rode led the way. The rains had made the trees so green, the sky so blue — and the roads so muddy! Day after day they plodded on, those eight hundred wayfarers. The men were dressed in heavy woolen trousers and jackets; the women wore full skirts over many petticoats of heavy linen. All the women had white caps on their heads; some had a gold cap under lace — some wore large spreading caps well starched. Even the little girls were dressed in long dresses like their mothers. Some wore wooden shoes, but most wore low slippers. All patiently trudged along to a land of plenty and freedom of religion.

It was not an easy trip. There were no bridges over the many streams they had to cross. They often had to go down steep banks, through the water, and then up again, over ruts and stones. Now and then they passed a cabin, or a small village. At night many slept on the grass under the wagons and carts. The fear of Indians was in the hearts of some; but nothing came to molest them, and the weather was favorable. As they looked over miles and miles of waving grass, they were reminded of Holland — only the cattle were missing.

Near the end of the fifth day they came to a little log cabin. Near it, on a hickory pole, was a board, and on this

board was written "Pella". As the sun was dropping in the west the sky was red and gold. Birds were singing their evening lays. The crickets were rasping their songs which indicated frost in six weeks. The wild flowers were closing their petals for the night.

When the coach with Dominie Scholte and his family stopped before the cabin door, Henry Scholte stepped down, doffed his broad-brimmed hat to his young wife, and helped her down the step. "But Dominie, where is Pella?" she asked. "Ah, *Kind!*", he replied, "we are to build a beautiful Pella." Mareah stood as if dazed. With his arm still about her, he led her over the doorstep. Then he realized her awful disappointment! She glanced around and could only see the darkness of the interior, the homemade bedstead, and the rude floor. "I can't! I can't! I can't live here!" came from her in sobs, as she drew herself from his arms. Going to the semblance of a bed, she threw herself upon it and burst into hysterical weeping. Henry Scholte stood speechless. He had never before realized what an effect the poverty of a log cabin would have on his young and lovely wife. He bowed his head in sorrow for her; for he had been so happy that now after five months of travel his colony had reached this beautiful land. He began to realize that he had transplanted a lovely flower from the eastern world to the prairie of a western land. "Come *Kind*. Come *Kind*", he coaxed, "it won't be long before I will build you a nice house." But nothing he said could quiet her — she sobbed on and on.

Scholte now faced the fact that his wife was not fitted for this life of pioneering. Had he done wrong to bring her here, he asked himself over and over. The women who could endure hardships were girls who had been brought up in homes where they had been taught to spin, weave, bake, and do housework; girls who knew that when they were

married they were to help their husbands build their own homes, and who would consider the log cabin only a stepping stone to a better home later on. Here was a woman reared in wealth—one would almost say in idleness, although she was a most active person and was ever busy. Idleness was unknown to her, for music was hard work when one played as well as she did. But she was a girl reared for a life of comfort. Servants had always been ready to wait upon her. To weave?—she had never dreamed of such a thing! Her dresses were always made in Paris. To bake bread was unheard of, or even to bake cakes. In her family neither was ever baked in the home. Now came the sad realization to Dominie Scholte. It was up to him to help her. He loved her dearly, and what could he do? So much depended upon him.

While she was sobbing out her disappointments, he tried to show Dirkie, the maid, how to make coffee. He called on Mrs. Tuttle for help, and asked her to prepare something for the three hungry little girls. To them all was strange, but as to children all is good. Dirkie would shed a tear now and then for the mistress she loved. She herself was happy, for she knew a better life was before her. She could not understand what made her mistress so sad. Mareah was sobbing aloud and wishing she had never left Holland. She could not see any future happiness. She even thought she did not love the Dominie, because she could not be happy here. Nor could he love her to bring her to such a place. Nothing could rouse her, not even the smell of coffee. “No! No!” she would not taste it. She sobbed until exhausted.

After a cup of coffee and a frugal supper of cornbread and bacon, Dominie Scholte, with bowed head, went out of the cabin. He wanted to see how the others of the colony were getting along. He knew his life from now on must be

as he had planned it; there was no retracing his steps! Poor Mareah! He shook his head for her. He was realizing his dream of freedom coming true after twenty years, but Mareah was feeling that all her girlhood dreams of happiness were being shattered.

All night he walked up and down through the camp, trying to help the loved ones who had come with him. He wanted all to be as comfortable as possible. He was uneasy since his wife was so disappointed, and wondered how the other women would feel. Also, someone had told him that part of an Indian tribe was camping on the banks of the Skunk River only three miles away. This added to his anxiety. Mosquitoes were buzzing all around and disturbing those who were trying to sleep. "No sleep tonight for me", he said to himself. All night long immigrants came dragging into camp; some tired and hungry — some still full of ambition.

At break of day all was excitement. "Where will we live and what shall we do?" The hired drivers were preparing to return to Keokuk. Cattle were lowing for food. Some of the settlers had started camp fires and were cooking coffee; some were frying bacon which smelled so good. A pleasant "Good morning" the Dominie had for all. He paused to admire the bachelor who had bought a wheelbarrow and walked all the way from Keokuk. He was up early and had found a shady place near a small tree. He opened his strange box, and it proved to be a shoemaker's bench. There he sat, ready for customers. Talk about thrift — he was a good example! He said he knew the shoes would need mending, and they certainly did. Dominie Scholte turned his face once more to the cabin, and as he did so almost a chill came over him. "Poor Mareah! What can I do for her?"

Inside the cabin, Dirkie was preparing breakfast.

Mareah opened her eyes after a restless night, to see the black smoky rafters of the ceiling, the mud-patched chimney over the fireplace, the rough door which hung on wooden hinges and had a rough hole in the center through which a latch string hung. To lock the door the string was pulled in; but when one found the string outside it meant a friendly greeting to come in. For the cooking utensils there was a Dutch oven, a black cast iron tea kettle (her mind, no doubt, compared this with the lovely brass one she had packed with her treasures), a coffee pot, and only tin cups to drink from. "Isn't this awful? I can't, I can't live here", were her first words. "What can I do?" It was as if it were an awful dream. Her first battle with disappointment was to be fought. "I can't go back now."

Some of the pioneer women, thinking to be kind to her, offered to show her how to cook. She could not visit with them — she could only cry. When she would try to speak, tears were in her voice. Home and mother would stand before her instead of these women dressed in homespun cloth, and Oh! so plain. A dress for them was for comfort and to cover them, but for Mareah a dress was for style and adornment. The women did not stay long. They went away saying, "I don't think that elegant Dutch lady will like it out here." They spoke better than they knew!



For several weeks after the five men had been in Iowa prospecting for their new homes, the Nossaman mill, three miles away, had been sawing lumber for the Hollanders who were coming to build a town. Now those who had money bought this lumber and built small houses. Much of the lumber was walnut — one house was built of walnut boards all from one tree. But not all could afford to buy lumber; and it was at this time that the sod houses came

into existence. A cellar was dug; the sides were built up of pieces of sod piled high; and a roof was made by laying branches of trees across the tops of the walls and covering these with long grasses and more sod. There was a hole in one end of the roof to let the smoke escape. The story is told that one morning a cow, anxious for food, attempted to nibble the young grass on one of the sod houses, and her two front feet went down, down, into the room where people were sleeping. No one was hurt; much merriment resulted.

Now they were in Iowa, the promised land so to speak! They were praising the Lord for bringing them here. With thanksgiving in their hearts, they took their axes and went out to cut down small trees and shrubbery to make ready the rich soil for the plow and the seed. They wanted to convert the prairies into food for the homes where peace and prosperity were to reign instead of the want and poverty they had known in Holland. So sublime were their thoughts and ambitions that before leaving the houses after morning, noon, and evening meals, the Bible was read and a prayer of thanksgiving offered, no matter how urgent the work. A future was before them. The homes and farms were to be their very own, and they could look forward to riches in the future. Some even began to build homes of native stone which they had discovered.

Mr. Le Cocq, one of the colonists, had been a merchant in The Netherlands. One day a huckster wagon drove up to his cabin in Pella to sell provisions such as rice, sugar, dried fruit, and corn. "How much for all you have to sell?" asked Mr. Le Cocq. Imagine the surprise of the huckster when Mr. Le Cocq said, "I will buy it all!" Now Le Cocq was ready to set himself up in business — and at once began selling his wares to the other settlers.

Before long, Le Cocq and his four grown sons were building a fine two-room log cabin on what was to be his

future farm. He had hardly finished his house when Mr. Kramer, who lived in a sod house, said to Mr. Le Cocq, "My wife is soon to have a baby, and I am so afraid it may rain while she is in bed. What shall I do!" "We will help you", Mr. Le Cocq replied. The next day an oxcart came for Mrs. Kramer and she was taken to the new Le Cocq log cabin. Here, after a few days, Pella's first baby (a girl) was born.

That first autumn Mareah spent much of her time out of doors with her three little step-daughters — walking over the prairie and gathering flowers. When the trees began to change from green to red and gold, she was delighted with them. It was a beautiful sight, for many hard maples were to be found here, as well as the lovely linden trees which turned so golden and brown. Slowly her nervous body began to relax and she would cry less. She was always a lover of nature. Now and then a snake would cross her path, but she was not afraid after being told that if she let them alone they would not harm her. The birds were beautiful and she loved them and learned their notes.

The spirit of unselfishness was in all the early settlers. The Hamiltons, Nossamans, and others, who had been in the West a year or more, offered to help the new strange people. They gave of their own provisions and taught them how to cook and bake, and how to prepare wild game such as prairie chickens and wild turkeys which were plentiful. What a feast for the ones who had only had hardtack for so long!

One often hears, "The Lord tempers the wind to the shorn lamb." It seemed so in this case, for never since 1847 has Iowa had such a warm, mild winter. It was so mild that there was very little suffering.

March 26th was the day of days for Mareah. It was her birthday, a day which her family had always celebrated by

a feast and gifts. When she was ready for the day there was a bouquet of sweet mignonette waiting for her. Mr. Koelman, the Dutch gardener, had known it was her favorite flower and had planted the seeds in a box. Very carefully he had covered them at night and put them in the sun by day. Thus had it blossomed at the right time for her birthday. "Oh!" she cried, "it smells like home." When she had one breath of the old and loved perfume, she cried for an hour. All the pent up homesickness of the past months and months found some relief. She always loved Mr. Koelman after that, for his thought of her.

The following month, April, 1848, the large new Scholte home was completed. What a joy for Mareah! True, there was no plaster as yet, but the walls and ceilings had been finished in walnut, and the many rooms were large and airy. No more would they have to eat and sleep in one little room; no longer would they have to use the old trundle bed which was so crowded for the three little girls; when all her lovely things were unpacked, it would be a wonderful home indeed.

With a light and happy heart she followed the men who were carrying the boxes and chests into the new house. "First open the chest of Delft", she begged. She did so want to see her pretty dishes again, and to be able to set her table with them instead of the tin plates and cups they had now been using so long. When they left Holland they had packed not only the beautiful Delft which had been in the Dominie's house when she came into it as a bride, but many pieces which had been given to them on their wedding day by friends who knew how she loved pretty dishes.

Carefully the men loosened the fastenings and lifted the cover; Mareah looked inside, but alas! All she saw was a mass of ruins! Only six plates remained unbroken; all the other Delft was in fragments. To Mareah it seemed the

final calamity; a symbol of her shattered dreams! Dropping to the floor, and with her head resting on the precious fragments, she sobbed and sobbed, "My dishes! My lovely Delft!" as though her heart would break. Dominie Scholte, coming in and finding her thus, stood speechless — and her grief became his own. He knew how unhappy she had been; but he had hoped that when her new home was completed and she would again be surrounded by all her lovely things, life in the new country would seem less of a tragedy to her. Motioning to the men to leave them alone, Henry Scholte knelt beside Mareah, and taking her into his arms, said, "*Kind*, my heart grieves for you. I know how hard it has been for you to face all these sorrows and disappointments; but we have each other — and I am convinced that God is leading us still. These things which you so cherished are broken — but let not your heart be broken too! Perhaps we can put the fragments together again — and in so doing mend our own wounded hearts?"

Mareah's sobs grew less, and finally she spoke. "Ah, Dominie, I know I am not as brave and courageous as I, who am your wife, should be. Often I feel as though I have been tossed about and crushed by life as these dishes have been tossed and broken by the long and arduous journey. But you know I love you always — and I will try to sorrow less. Could we lay a little path of the broken Delft — from the old log cabin to this lovely new home? Then as we walk along it, perhaps it will help me to learn that if we but have patience, all good things will come."

As Mareah spoke, Dominie Scholte knew she was battling another disappointment — and he loved her all the more! Quietly he spoke to the workmen and told them what Mareah had suggested. They, happy to ease her grief, laid the path with the greatest of care. Only the blue must be uppermost; and whenever they found a piece that had a

windmill on it, they gave it a special place. The little Delft path — from the old to the new!

When the other boxes containing their carpets, velvets, draperies, and other treasures were opened, they found that much of it had been damaged by mildew and moths; but some of it was in fairly good shape and could be kept. The boxes of paintings and books had in some miraculous way been protected from the rain and dampness, and most of them were in excellent condition. There was something to be thankful for after all.

That summer Mareah enjoyed her home and garden. She had made the rooms as comfortable and as pretty as she could with what she had. She took pleasure in watching the men making a beautiful garden. The work of planting a vineyard, as well as hundreds of trees, and laying out winding paths and flower beds, was all under the supervision of Mr. Koelman. The girls, Sara, Maria, and Johanna Susanna were constant and pleasant companions for her. As they grew, they became more and more interesting each day.

At the same time the house was being built, Scholte's church was also under construction. In less than five months after they came to Pella the church was ready to be occupied. The chairs were made from native lumber and the seats woven from elm bark. Small square foot stoves also had to be made, as the only other heat in the church came from a fireplace. The sexton would come early, build a big fire, and when the wood was burned to charcoal his work was to fill each metal box in the foot stoves with coals. People can endure a lot of cold if only their feet are warm.

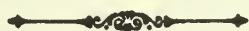
Dominie Scholte thought nothing of preaching two hours. The women would pass peppermints in small silver boxes, or pass a silver box which contained cologne on a sponge. This was to keep them awake, should they become drowsy.

It was not polite to refuse a peppermint or a smell. The men, when drowsy, would stand up until sleep passed away. Often ten or twelve would be standing at one time!

Only Psalms were sung in the church. To Scholte, Psalms alone were in harmony with religious services — nothing could take their place. Have you ever heard them? If not, you have missed a real pleasure. In those days they had no organ. A man who had perfect pitch was chosen to lead the singing. He was called “voor-zinger”. When a Psalm was announced the “voor-zinger” arose and took his place in front of the pulpit. He would sing the first note and as his voice reached the back of the church all would be singing that note; leaving them, he would start the next note and the audience would follow. Since all the notes of the Dutch Psalms are whole and half-notes, the roll of the voices was like the echoing and re-echoing of a grand organ.

The church was patterned after the design of the old church at Ulrum, The Netherlands, where Scholte had preached. It had a very tall spire, at the base of which was painted in large letters of black, this motto in Latin:

IN DEO SPES NOSTRA ET REFUGIUM
(In God Is Our Hope And Our Refuge)



On the last day of November, 1848, Mareah's second baby was born. It was a boy, and they named him Henry Peter after his father. The baby arrived just as a cold winter was being ushered in with a big snowstorm. The curtain around the bed where Mareah lay would sway with the wind. Think of it! No plaster; only a fireplace for warmth; and candles for light. But Mareah and her baby fared well. Everyone was looking after them; and she now had something to fill her heart and occupy her mind. Well it was, for just at this

time she received a letter telling of the death of her father. "Maybe sometime I will go home and show my baby to my mother", she would say. It was a star of hope that kept her looking up and on.

It was a bitter winter — ten below zero for three weeks, and snow three feet deep. Since their first winter in Pella had been so very mild, they had not thought it necessary to prepare for any severe cold; and a great deal of suffering was the result. Even the men began knitting stockings, for the women could not knit enough to provide for their households.

At last, however, the long, cold winter passed; and with its passing came the Gold Rush to California. Papers were telling of the great wealth of gold in California, and of how gold could be picked from the ground in the Golden West. This started a great migration from the eastern States. The '49 Gold Rush was a real gold mine for the Hollanders, for every week long trains of prairie schooners and wagons came through Pella, for it was on the main highway. Some wagons had as many as six or eight yoke of oxen pulling them. The wagons were filled with people. Often there were four or six cows pulling a wagon; sometimes teams of horses and mules. Many men would be walking. And all were hungry — both men and beasts.

The Dutch colony had raised more food and grain than they needed for their own use, so they began selling to the "forty-niners". So sure were the travellers of finding gold that they would pay a dollar for anything — for a bushel of corn or wheat, a dozen eggs, or for a basket of potatoes. Everything was sold for one dollar — for a dollar was easy to be counted by the Hollanders. The colony began to have money to spend and to pay their debts. A debt to a Hollander was a sacred obligation.

The news of the development of Pella, the fine farming

land, and the prosperity of many, reached Holland. Families of education and wealth began to come, thinking a better future would be opened for their sons and daughters in the new world than in the old. The colony grew; new ventures were started; and history was in the making.

Among others who came was the Bousquet family. A. E. D. Bousquet was a rich man who probably ranked next to Scholte as the most public-spirited and wealthy citizen among the earliest Dutch settlers. With him was his wife (a delicate and aristocratic lady used to many servants), and their four sturdy sons. In the year of 1851 Mr. Bousquet and other Pella merchants conceived the idea of shipping quantities of corn down the Des Moines in a flatboat to St. Louis. Their venture was only partially and accidentally successful and their plan was henceforth abandoned as impracticable.

Two years later he organized the Des Moines Steamboat Company, and again he met with disappointment. It was written of him that "he loved the new country in which he had cast his lot; for its prospects seemed golden in his eyes! He had means and deemed it the better part to spend his money in developing the country rather than in buying great quantities of land and making himself rich by advancing prices." He once said, "If I should do this I should be as great a curse to my community as the eastern speculators." His last venture was to lay a plank road from Keokuk to Pella, using his own money to finance it. He is said to have completed from twenty to twenty-five miles, but receiving no support, the work was abandoned.

A Doctor Van Nuss came with his bride. He had been a physician in the King's Regiment, and had even been called in consultation at the King's bedside when the King was ill. Love of adventure brought him and his bride to Iowa. Having quite a lot of money, he built a lovely brick house

two stories high. It was a grand home for that day. They had lived in it only three weeks when the cholera broke out in Pella. Mrs. Van Nuss was one of the first victims and died after an illness of only a few hours. It was such a shock to the doctor that he became very morose. He would talk to no one, and he came uptown only for necessary groceries, and then usually after dark as the stores were open in the evenings. Sometimes he would put on his army uniform with its brass buttons, gold lace, and blue stripes. With great dignity he would salute the merchants, pay for what he had purchased, and walk out. This he did for many years.

One cold day the neighbors noticed that there was no smoke from his chimney. They broke into the house, and found him lying dead on the floor. Upstairs, they found his wife's room just as she had left it. The bed was turned down as though waiting for her; the stand with her work basket on it was filled with unfinished work; and her gold thimble and perfume bottle were next to the basket just as she had put them there many years before. Her clothes were still over a chair. Everything was covered with the dust of many years. Doctor Van Nuss left no word nor trace of family or friends in Holland to be notified. Thus ended the last chapter in the life of the young bride and groom, who had come so gayly to seek adventure.

A fine young couple with two daughters came to Henry Scholte's door one evening. They were refined and cultured people. The man told his story briefly. They had failed in a big venture — a building contract — and only their home had been left to them. They sold it for enough to bring them to Henry Scholte in Pella, Iowa. "Please give us help", the man said. So they were taken into Scholte's home. Later Dominie Scholte gave them the use of a farm and a small log cabin on it. He told the man the

timber had to be cut, and for him to try to get used to the work. They were helped in every way by food and other supplies from Scholte's own home. But the wife was heart-broken and gave up. She began staying in bed and soon died. The house they were now living in was no larger than the playhouse the girls had had in Holland! The husband was not a practical man. He tried cutting timber day after day, but would come home too tired and discouraged to talk.

When the mother died, the oldest daughter came to live in the Scholte home. The father and younger daughter worked on the farm for a while longer; then he too gave up the struggle and died. Later it was found that the mother had been the sweetest singer in Utrecht and was a fine musician. A granddaughter was later Pella's sweetest singer, known as "Our Cora".

One family that came meant a great deal to Mareah. It was the Nollen family — a father, mother, four sons, and one daughter. The oldest son was a scholar and a musician. Now Mareah had someone who shared with her a love of music. He would play and she would sing. They could visit by the hour over the music of a great composer. He was a lover of Beethoven, and she of Liszt. Another of the sons was an artist and there Mareah also found companionship.

Some elegantly dressed Friesian ladies arrived in Pella one day. In New York they bought new style hats, which they put over their gold and lace caps. They wanted to be Americans, wanted to conform to our ways, but they were loath to give up their life-long custom of wearing a lace cap!

In one of the families that came there was a daughter who showed a great deal of business ability. Siebertje Viersen had knitted some lace, and when someone remarked upon its beauty she offered to sell it. She received a good price — so she knitted more lace! She began making and

selling other things, and before long she was doing very well. Meanwhile she fell in love and was to be married. The wedding day was set and everything was in readiness. Her lover rode away on what was supposed to be a short journey — and was never heard from again! People believed he had been waylaid and killed for his horse.

Now she devoted more time than ever to her business venture, and as the years went by she became a successful merchant and owner of her own shop. When she decided to retire from active business, she went over all of her accounts and found that a great deal of money was owing her. Many of her customers had been slow in paying, and others felt there was no need of paying at all since it was known that she was now very wealthy. But her business ability again made itself evident! She wrote a letter to each debtor — beginning with the A's in her ledger and on through the Z's — and advised them of the amount owing her. She wrote that, in the event they were not able to pay, she would, for such and such an amount, come to board for two weeks, three weeks, six weeks — or whatever the case might be. Most of the accounts came rolling in post haste! When she finally retired from active business, Miss Viersen gave a city lot and thousands of dollars for a public library.

One moonlight night Mareah wanted some milk for her baby. The milk was hanging in the well some seventy feet from the house. She decided to go after the milk herself as she did not want to waken the girls. Just as she reached over the well curb to get it, up stepped two big Indians. They had been sleeping in the blue grass. "Me no hurt. Me no hurt", they said. But Mareah dropped the milk and ran to the house. She was almost too excited to tell what had happened.

Mareah need not have feared the Indians, however, for they liked the early settlers. Robert Hamilton had paved

the way for friendship with the red men — often he went hunting and fishing with them. Some of the Hollanders who settled on farms near the Skunk River had the Indians as frequent and friendly visitors. One pioneer woman often told of how the Indians frequently came to call. When this woman's first baby was born, the Indians loved it for it was a "boy papoose". One day when the baby was several months old, one of the squaws came in and found the mother making a shirt for her husband. By signs and the few English words she knew, the squaw asked the woman whether she would make a shirt for her husband, too. The woman agreed, and a few days later the squaw brought some brightly colored calico. All day, while the woman sewed, the squaw stayed to take care of the "boy papoose". With endless patience she picked up his toys or rocked his cradle — but never did she touch him, for he was the white man's child!

When autumn came, the Indians would bring their dried and smoked squirrels to the settlers for safekeeping until they were needed for food; and sometimes when their own food supply ran too low, they would come to ask for flour and "spek" — the Dutch word for meat. Never did they steal or trespass — the white man believed in them and they were true to his trust!

One strange Holland custom was kept up in Pella. When anyone died, a man called an "aanspreker" would dress in his best black suit; put a band of crepe on his arm and on his hat; wear white gloves; and go from house to house all over the town. He never entered, only knocked. When someone would come to the door he would announce in a most solemn voice the death of so-and-so, his age, and the time of the funeral for the deceased. At death the bell would toll six times; after the services, as the procession started to the cemetery, it would toll the age.

A schoolhouse was built — a small one. Dominie Scholte appointed Isaac Overkamp and John Stubenrauch to be the teachers. For twenty years they taught the young Dutch boys and girls. One writer said, “Mr. Overkamp did more good in his twenty years teaching Bible History than twenty preachers ever could do”. Let me tell of a little experience that came to Mr. Overkamp. He was a tall, fine looking man — a bachelor. He had not taken time from his work to choose a sweetheart! One day a dashing young widow came to the office to pay the pew rent her husband had always attended to before. The running expenses of the church were met by pew rentals, and as Mr. Overkamp was treasurer the duty of collecting these rentals fell on him. After all was settled, she still lingered on. Mr. Overkamp was getting a bit uneasy, so he asked, “Is there anything else I can do for you?” “Well”, she said hesitatingly, “I had a vision last night that you and I should marry.” He quickly replied, “That is very fine — and now we will wait until I also have the vision.” It never came! Later he married a young widow, the wife of a Holland school teacher.

Dominie Scholte was a very busy man for now he was editing the *Pella Gazette*. He wrote all the editorials, and decided many questions of city and State. He was a banker and a broker; a land agent and a notary; as well as a clergyman. Never could he have accomplished so much, were it not for the honest and able assistance of Isaac Overkamp who was always faithful to his trust and had the betterment of the colony at heart. Scholte often referred to him as “one of God’s noblemen”.

In the Scholte home, the Dominie’s study was separated from the drawing room by only a small hall. Often gay tea parties would be going on in the drawing room while some serious church matters would have to be decided in the

study. Once a very sad-faced man, one of the leaders who felt his responsibility more than need be, came with a companion and told Dominie Scholte that they wanted to see him privately about some serious matter. They came to see if some law could not be made in the church, prohibiting a widow marrying before her husband had been dead a year. "Do you want such a law made for the men?" the Dominie asked. "No! No!" they replied. "Then why the difference?" "Oh", they said, "you see a woman can cook the meals, and many men can't." Then Dominie Scholte said, "Let's leave those matters out of the Church Book, is my decision." The two men left quite crestfallen.

Dominie Scholte always preached twice every Sunday. During the week he was reading law or writing religious booklets and editorials for the weekly paper. He was interested in the welfare of the town and in politics as well. He was an ideal pioneer. In the Scholte home in those early years, two distinct lives ran side by side — one serious, and the other carefree. To entertain Mareah, he would get books and all the latest magazines. Godey's magazine came regularly, and every new fashion was followed by Mareah as if she were living in a city. When hoop skirts came into style, hers were as large as any. Her dark hair retained its luster and was always dressed in the latest fashion. Her breakfasts were served to her in bed, and she would then take the mornings for keeping herself well groomed. When ready for the day, she would often wear a black silk dress with a low neck and short puffed sleeves, the daintiest of slippers, and a piece of real lace on her head, or she might have a flower in her hair. Her complexion was lovely, so fair and such naturally rosy cheeks. It was whispered that she painted her cheeks! The fact is she never did, but had she wished or needed to, she would not have hesitated. She retained her Holland complexion and never exposed her

skin to the harsh rays of the western sun. She was so well dressed and so fresh looking that she ever kept her husband her admiring lover.

I can not refrain from adding another bit of history never before published. One of the stories told of the early days of the Pella church is that the older members of the governing body once made a formal call on Dominie Scholte in the middle of the week. After much hemming and hawing, one of them spoke: "Dominie, we have been considering a certain matter of conscience carefully and prayerfully; and we have decided to come to you about it. We feel that it is not right for a minister of the gospel to have such a well dressed and beautiful woman as Mrs. Scholte for a wife." The Dominie listened politely, smiled appreciatively, and then replied, "Brethren, I am deeply moved by your concern for the welfare of your pastor's soul. But now please help me further with your advice. What shall I do with her? Shall I poison her or drown her?" The good brethren hadn't thought as far as that, and presently departed in embarrassed silence. They no doubt felt that she dressed too well or too gay, and were but unfortunate in their way of speaking of the matter.

Many American ladies came to live in Pella, but this meant nothing to Mareah. She made no effort to meet them. Her life was in her home. Every two or three years she would be expecting a baby, as most of the women did in those days. She was more contented now than she ever thought she could be. When a newcomer called to see Dominie Scholte and asked Mareah to call on his wife, she would smile and thank him. She liked the companionship of men and children better than women. She said that all that the women could talk about was cooking and sewing, and other women!

The colony felt the need of schools of higher learning and

when Pella was chosen by the Baptists of Iowa as the place best fitted for a Religious University — as it was then called — no one was more pleased than Henry Scholte. Sectarian lines meant nothing to him, for a child of God was his brother as long as he believed in the orthodox faith of Christ and His life. He was in sympathy with the college and gave of his time and money. He gave the land on which it was to be built, and helped build it by giving bricks and lime from his kilns. Later he helped financially to weather the storms of the depression. He became the first president of the board, and was always proud of Central's success.

It was at this time that Dominie Scholte encountered his first real church trouble. Some of the church members wanted to affiliate with the Dutch Reformed Church of America. Dominie Scholte had gone through so many church troubles that he wanted to be free as in times of old and not conform to any governing body as he would have to do if he went into the Dutch Reformed Synod. After much prayer and sorrow, he decided he would remain as he was. He saw many of the ones he loved, and had brought this far, leave his congregation. Some, however, remained faithful to him. We, who came after him, think he made a mistake, for when he died his congregation was divided. His was a one man movement which seldom if ever lasts. When the leader dies, the followers are scattered.



The colony was now ten years old. This is not long when one looks back, but ten years had brought much into the lives of the colonists. Boys were men now, and girls had been transformed into women. The old buffalo path was a busy highway between Davenport and Omaha. Mareah now had two sons, but had buried two sweet baby girls who

had died in the dreaded second summer. She still lived for her own household. Time had been kind to her — it had not placed wrinkles on her beautiful brow. Her husband's admiration was her sweetest delight. When she dressed it was for him. In this beautiful devotion she knew no envy or jealousy.

Sara, the oldest girl, was now a young lady of strong faith and a beautiful character. She had her mother's lovely eyes, and was like her. Had her own mother, Sara Brand Scholte, lived she would have made an ideal pioneer woman as her daughter did later in life. Sara married the dashing Dr. Keables when very young, and lived to a good old age, leaving five children, three sons and two daughters. The daughters are both carrying on her life of faith and missionary spirit.

Mareah was ever ready to entertain friends of her daughters and nothing pleased the girls more than to have friends visiting them. They would often ask Mareah for songs or a story of some living person she knew. She had a wonderful memory. Sometimes she would repeat a story she had read, often giving only the moral part. She loved to read the best of books whether they were French, German, Dutch, or English. Often she would quote from the poet "Bilderdyk", or "Father Cats". Fortunate were they who might listen to her stories were they real or imaginary.

Picture an afternoon in the drawing room which was by now a veritable salon. Mareah, waiting to serve tea to the Dominie's friends, would be wearing a dress of silk made after the latest fashion with a tight fitting basque pointed in front, and a skirt with many ruffles over a large set of hoops. There would be a bow of velvet ribbon in her hair, and a band of gold at her throat. She had long slender fingers as white as a young girl's, and they were loaded with rings. Look at one of those pictures we treasure now

from the old *Godey's Book*, and place Mareah in your imagination in Pella as it was in 1857.

Dominie Scholte had surprised her with a lovely square piano, which she gave a place of honor in the center of the drawing room. By this time the drawing room was quite like the room which had been so dear to her in Holland. It was large, with a high arched ceiling from the center of which hung a gold and brass chandelier with crystal prisms. Red velvet draperies hung at the windows and under them were curtains of white lace. On the wall was the beautiful oil painting of Henry Scholte, brought from Holland. This was her special treasure. On each side of the portrait were bronze hanging candlesticks with three candles in each. These were always lighted for she loved light as well as color.

Mareah would seat herself before the silver urn, and at her side would be placed a small walnut table. In this was set a brass container filled with hot coals on which a shining brass tea kettle filled with boiling water would be placed. The water would remain hot a long time. Heat is as necessary for a real cup of tea as the sparkle is for champagne. A seasoned tea drinker often drank three or four cups; sometimes taking two hours to drink them. Mareah would never pour tea into tea. The cup must be emptied before the fresh tea was put in. A white linen towel and a bowl of water would be brought in and she would wash the tea cups herself. It was almost a sin for her to serve a cup on a saucer that was not matched. Only the finest of china was ever used — never a cracked or chipped piece.

At the New Year the family would gather to watch the Old Year out and the New Year in. The early part of the evening would be gay with stories and feasting. "Vet bollen" rolled in powdered sugar would be served hot from the fire, with chocolate or coffee. When the midnight bells

rang out the Old and in the New, all would be quiet; and slowly and solemnly Dominie Scholte would rise and give thanks for the blessings of the past year and ask for renewed blessings and guidance for each one of the family, naming them each in turn. Then they would retire, each hoping to awaken first and call out "Happy New Year".

New Year's Day was a gay one for they kept "open house". All their friends and acquaintances were welcome, and Mareah had a gracious word of welcome for all. She would preside at the silver coffee urn while the daughters and some of their special friends would assist in passing the refreshments. All day long friends would be coming and going. The young men would come dressed in their best and wearing high silk hats. If the day was stormy a carriage would bring them; if snow was falling the air would be filled with the jingling of sleigh bells. As evening shadows came the callers would linger on. Two might challenge each other to a game of chess; others would ask for music. John Nollen, the talented young pioneer, was always ready to play Beethoven's sonatas, or something for Mareah to sing. She was always happy to give pleasure to others by her singing. Even Peter Bousquet would stay for the music — although he was not musically inclined. He was winning the heart and hand of Mary, the second daughter. A real royal wedding between these two took place later, in this now almost historical room, but Mary was not to live long to enjoy her home and children. She died quite early in life and left two sweet little girls who, in after years, were to bring to others the love and gentleness and faith in Christ that their mother Mary had always shown.

When the warm spring days came, their "English Garden", as it was called, was a favorite retreat. The Dominie had spent much time and money in making it a beautiful

place in which Mareah could find pleasure and rest. She loved to walk alone and meditate on the beauty of nature. The birds, to her, were companions; she studied their ways and their songs. The garden covered three city blocks back of the house, with no cross streets or alleys between. The rear part was a walnut grove. On two sides were rows of drooping willows with branches almost touching the ground. Here were well cared for paths. It was called "The Lover's Lane"; and it had willow seats here and there on which to rest. Mareah would take her books here to read — for no one entered without permission.

There were vineyards with many varieties of grapes; pear trees trained on a trellis as they grew, so that they looked like huge fans — with ripe pears hanging ready to be taken and enjoyed. There were also large asparagus beds — for a great deal was needed as the shoots were never allowed to become green. When the little pink heads peeped up at break of day, the gardener was on hand to place a broken bowl of clay over each little shoot so that it would remain white until time to be cut. There were flowers beautiful beyond description — never in summer was the garden without flowers in bloom. Between the beds were winding paths four feet wide kept so perfectly clean that never a weed or a blade of grass was seen. All the care was under the supervision of Mr. Koelman, a gardener who not only knew plant culture perfectly but who loved beauty. Often in the warm summer days Mareah would serve tea under the spreading trees, while croquet was enjoyed by the young people.

In those days a religious life was thought of as being a drab one, but it was not so for Mareah. She always enjoyed her husband's sermons. She was happy when he was successful. Sometimes, when trouble would come, she would show her tempestuous character by going to bed. It

was at these times that her husband would go to the old family doctor, shake his head, and say, "Come at once, Doctor, and see my wife. She is not well." He never forgot the first evening he escorted her into that little log cabin. A wound was made then. The wound healed, but the scar remained forever. Henry Scholte would say "I am sorry for her."



The winter of 1857 and 1858 was very severe. One evening Henry Scholte and his wife were sitting in his study enjoying the new luxury of a coal oil lamp and a new stove. It had been snowing all day and now the cold wind was blowing. Henry said, "I hope everyone is as warm tonight as we are." He was always thinking of his people and their comfort. "I hope they are", Mareah replied, but she never realized what cold and poverty meant. She could not imagine what it must be to go to bed cold or hungry because she had never chosen to visit the poor and needy, nor had she ever known want.

A few blocks away the hotelkeeper, Mr. Cox, was putting extra large logs into the fireplace. The old iron tea kettle on the crane was swinging and singing as the flames licked its sides. One of the usual loafers came in saying, "Pretty cold and stormy tonight. It's a bad night to drive a coach, I'm thinking." The response came slowly, for the hotelkeeper also was worrying over the long overdue coach. At last he answered, "John knows his road, and he can make it if anyone can." So saying he added more water to the tea kettle so it would not boil dry. "I must be ready to give the cold people a hot drink, and I think I had better shovel another path to the hitching post for if there are any women folks in there they can't get through the snow into the house." Taking the shovel he went out into the snow.

He had just finished shoveling the path when up came four tired steaming horses drawing the red coach. The driver, almost frozen, and stiff from the cold, got down from his high seat and opened the door of the coach. In a cheery voice he said, "If you are dead stay in there, but if alive after such a drive get out." Four cold and tired men alighted. As they came into the hotel they exclaimed, "How warm, how cheerful!" They grouped around the hot fire for it was more than welcome.

They soon were warm and the many hard experiences of the day forgotten. The square Seth Thomas clock on the mantel pointed to nine o'clock. The hotel man said, "You were two and one-half hours late. Here is hot water to make a toddy so you won't get sick from the cold and exposure. It's a pretty bad night for man and beasts to be out."

After a hot drink, one of the men — a tall blond man with a military bearing and such a tired look on his face — asked, "Is it far to where Henry Scholte lives?" "Only two blocks", responded the hotelkeeper. The loafer volunteered, "I will show you the way if you want to go there." "I thank you. I do", said the stranger. He thanked the hotel man for his kindness, pulled his coat collar tighter around his throat, and stepped out to face the storm. When they saw a light in the window of Dominie Scholte's study the guide said, "They are still up." A smile lighted the face of the stranger. "I am glad", he said. The guide had been talking all the time, but had had no response until now. "Some quiet fellow," was the guide's silent comment. "Wonder who he is and where he is from? He looks as if he came a long way." Then he left him saying, "Good-night".

The stranger opened the gate and walked to the door, and gave the knocker such a loud rap that it almost frightened

him. A maid answered the door. He asked, "Is Henry Scholte at home?" "Yes, indeed," she replied. "Come in." She tapped on the study door. Henry Scholte opened it, wondering who could possibly want him on such a stormy night. Mareah heard an exclamation such as she had not heard for days when Henry Scholte saw his visitor. "Why Count van Raaming. Is that you? What brings you here in such a storm?" "Storm, I should say. I've never seen such a storm as this. Is this the kind of weather you always have?" Then after the usual greetings, and an introduction to Mareah whom the Count had never seen, Dominie Scholte repeated, "What brings you here?" "Well", said Count van Raaming, "Can I stay a few days with you?" "Yes, yes. You are more than welcome. Stay as long as you can. Our home is your home in America." "Well, then I wish not to tell my reason for being here tonight. I will tell you why tomorrow." They chatted over the old days at Leyden University and about the debates. It had been a little over ten years since they had last met! Later, the maid brought the usual evening cup of chocolate and dainties which they all enjoyed.

A room was prepared, and a fire kindled on the hearth for the visitor. Count van Raaming had been too tired and weary to talk long. To see such a comfortable and beautiful home way out here in what his fellow travellers called "the wilds of Iowa", where he had heard Indians lived and where buffalo roamed, was a revelation to him. And Henry Scholte's wife was so pretty, so well dressed, and so up-to-date. He looked around the room which he was occupying and saw pictures on the wall, blue curtains draped back from double glass doors that led to a porch which overlooked a forest of young trees. "This is beyond all I ever dreamed it could be. I guess Scholte was right when he chose to follow his God and help people. He chose better

than I did. I chose the army, money, and pleasure rather than sacrifice for my fellow men. A selfish life I have lived and now all is gone. All! All!”

After a restless night, and a late breakfast he said to Henry Scholte and Mareah, “Can we be alone while I tell you why I am here?” He began with the time he had been with the students years before; the time when he had said, “You may need me to help you with money sometime.” Then he continued:

When we parted I went to the Dutch East Indies. I was there a long time. I got into business, bought property, and made quite a fortune in my own right. I made many trips to and from Holland. I was made Honorary Colonel in one of the King’s Regiments and, as you know, had inherited my uncle’s title and his estate, a beautiful place. I then married while in the Dutch East Indies, a lovely girl — “a jewel from the south land” I called her. She was a beautiful bride, a striking brunette with dark eyes and rich creamy skin. We were so happy.

A great friendship grew between my General and myself. He would visit us often, and being a widower he was able to stay weeks at a time. We would take long hunting trips together. Our little girl, Mary, was not yet eight years old. As the General had lost his wife he had no one to love him, as he said, more than did our little Mary. He would tell her stories by the hour. He was very interesting, highly educated, and a most brilliant man. I was fond of him. He would sing and my wife would play for him. Surely we were happy. We had wealth, health, and happiness; nothing was lacking, I thought then. We often said how much we enjoyed sharing our home with him and others. We had everything this world had to give. You know, Scholte, I never agreed with you about what you thought was real happiness; being a Christian and loving your neighbor as yourself and all that. I was self-satisfied and thought you and van Raalte foolish.

Well, one day I was called to Sumatra. My bag was packed by my valet who was a faithful man and a good valet, and as a rule very thoughtful. I had said goodbye to my wife, child, and the General. We had been gone quite a while from home and were near the docks when I missed my watch with the gold locket. I always

carried the locket with me for luck; we are all a bit superstitious. I had my wife's picture in it which had been taken on our wedding day. I always said it brought me good luck. I know I reproved my valet for being careless, but said I must have it, for I couldn't go without it. I had him hire a horse at once, and told him not to go aboard ship until I was there; and I was off.

By the time I reached home it was late. Well, I was glad anyway. It was worth this long ride to kiss my wife goodbye again. I almost worshipped her. I knew I could — at least I thought I could reach the dock before the boat was ready to sail. I ran upstairs through the nursery where the maid and the little girl were sleeping soundly, on to our room. It was empty. I got my locket, and went on through the house. I rushed until I reached the guestroom. I opened the door — and found my wife with the General. I hesitated. As I paused I lived a lifetime in a moment. My best and trusted friend and my lovely wife! Had I been blind? Could I ever trust her or anyone again? No! Then I drew from my pocket this pistol, took aim, and shot at his head. I knew I had killed him. My wife screamed; I can hear her yet. I wish I could blot from my mind the scream of that night. I fled from the house, mounted my horse, and almost flew to my old father's home. As was his custom he was up late alone and reading. I rushed into the room and said, "Father, hold your peace, I am off for America. You will know why tomorrow. Tell no one, but send my money, all you can, to Henry Scholte, Pella, Iowa. Goodbye, goodbye."

I was again off into the night. As dawn was approaching, which I could tell by the light yellow in the sky, I felt I must hasten. I knew if I was caught, no law in the Netherlands would save me from death, for I had killed my superior officer. When I arrived at my dock, my valet was sleeping at his post. The boat for Sumatra had gone. I could see her in the distance, and the captain did not know that one of his important passengers was not on board. I was just in time to get on a smaller boat for London and America. My valet was pleased for he had often wished to see America. Why the change in plans and haste, he never knew.

As we slowly rode the waves day after day I sometimes felt it would be better if I would jump over-board. When I sank my uniform you will never know how I suffered, for I loved the army. I just must try not to live those days over!

Then some of the things you used to say to me about religion and about the life hereafter came to me. I felt if I could only come to you, you would say something that would help me. Here I am, under your very roof. After the welcome you and your wife gave me, I was able to rest and sleep a little last night for the first time in weeks. Of course, I did wonder if you would tell me to go when you knew my story. If you do I am lost. I am at your mercy. I have told you all.

When we were in New York I gave my valet money and told him to make good or return to Holland. It was another trial to part with him for he had been in my service for a long time. I had grown quite fond of him. That was my last link to break from the life I had had and loved. Was I too hasty? I did so love my wife and child. I wish I could die.

Dominie Scholte, after sitting in deep thought and sorrow, listening to his old friend tell of his ruined life, must have questioned, "Is his life ruined? Does our Heavenly Father want me to give him refuge?" The first words he uttered were, "Our loving Father in Heaven can help you. I can not." Then getting up slowly from his chair, he walked to where Count van Raaming sat in despair. He put his hand on his shoulder and said, "Let us pray." Mareah said afterwards that she never had heard such a prayer. She could never forget it. It was as if Christ was in that room and the Dominie was pleading with him personally to aid and guide them all. When it was over no one could speak — for that handsome, brilliant man was crying.

He was now to remain and become a part of a Christian household — to attend church and listen to regular Bible readings and prayers. Here he experienced living a life of helpfulness for others. He loved Henry Scholte's baby and enjoyed its growth and development.

In a few days the Count began to feel very much at rest, since someone knew his position and his life. After each meal the Scriptures were read and a prayer was offered by Dominie Scholte. He enjoyed Mareah's music and often

sang with her. He was a great reader and could tell a story very well. They could all speak and read French. The customs of the court life never left him, and he was always gallant and courteous. The family never addressed him as Count lest his identity might reach Holland.

Van Raaming was very much pleased when one day Henry Scholte handed him a package. Then he knew that his father had grasped his hasty words on that fatal night. Once he went to St. Louis wishing to get something to do in the business world. He returned, driving a lovely two seated sleigh shaped like a swan. It was drawn by two large white horses with tingling bells on their harness. In the sleigh were warm fur robes. He drove up in front of the house and rushed in to tell the Dominie and Mareah to come and see what he had. When they came out they were so pleased, for it was really beautiful. He gave them a salute, as to a superior officer, and said, "With my compliments to the finest couple I have ever known. Let us have a ride." Off they went.

When the winter was over he bought a lovely carriage for them, and also some fine furniture for his room. He lived in ease and luxury. When in Pella he stayed very near the house, and he felt safer while riding rather than walking. Never did he hear one word about his wife or family. Even his father never wrote; only sent his money to Dominie Scholte.



For almost two years the Count lived in the Scholte home. Life was pleasant, yet often he would say, "If I could only see my wife and child once more and walk into my home. I loved that home. I was so happy there." He would become bitter at times, but the Dominie felt he was helping him over the stumbling block of unbelief into a life

of peace and trust in God. The two held long discussions between them on religion, slavery, and fear of an approaching war. Distant murmurings of war were already heard.

The "Know-Nothings" were organizing, and one Dutchman went so far as to build a double cellar. "What is that for?" many asked. "I know nothing", was all they could get him to answer. A little later it was whispered that when fugitive slaves came to town or were brought through here, they slept all day in his cellar. There they were fed, and made ready to travel all the next night, and so into Canada. This cellar room had a blind door which was discovered long afterwards when the house was torn down. The people had lived in the house for years, never knowing about it. The man who built that room certainly believed in freeing the slaves.

Count van Raaming was getting uneasy, for his money was long overdue. He at last said, "I know my father is dead, and no one knows I am a living man. My money will now all go to my wife, my child, and my brothers. This is no time to go into business anyway. I think you will have a civil war. If you do I intend to enlist and make for myself a place in the United States Army." Thus was he comforted when he was sure that no more money would come. *Uncle Tom's Cabin* was being published in the magazine that came to the home each month and the Count often read it aloud to the family.

As time passed Henry Scholte's editorials on slavery were published in book form and created Statewide attention. Politics were running high. The 1860 Republican Convention was to be held in Chicago. Henry Scholte, being an editor of a paper and having published many articles on slavery, was chosen as a delegate at large from Iowa. He was expected to vote for Seward, which he did on the first ballot. In fact, most of the Iowa delegation did

so. After hearing so much about Lincoln, Scholte was convinced that Lincoln was the man for President. Then he began to urge the Iowa men to change and vote for Lincoln.

Lincoln was nominated! Later Henry Scholte met him personally and heard him give his acceptance speech. It was there that Lincoln said to his "Dutch friend", as he called Scholte, "Come to Washington to my inauguration if I am elected." Henry Scholte was much pleased, and did go. He was glad the Count was still in Pella for riots were not uncommon and Mareah was rather nervous at the time. What a grand time Scholte had. He bought for Mareah a lovely pair of gold candlesticks and a French clock to place in her reception room. He was ever thinking of her and their home.

The drawing room was lovely now. There were many pictures on the walls, and easy chairs where one would always be tempted to sit, for beside each one was a shelf or table with books or magazines to pick up and read. They invited rest. The square piano was in the center of the room under a gold and brass chandelier with crystal prisms. In each end of the room were two long French windows with red velvet curtains. It was a real dream of a room, for Mareah's touch put beauty and art there. While Henry Scholte was in Washington he received some lovely presents from foreign friends and these gave an added grace to the room.

All at once Fort Sumter was fired upon and war was here. Things changed almost in a day. The young men volunteered. Some even walked to Knoxville, so anxious were they to join the army. Three Bousquet brothers, three Keables brothers, five Cox brothers, and many others who had been members of the social group at the Scholte home, left. So excited had the Keables brothers (all physicians) been that they did not realize they were leaving Pella with-

out a good physician. They drew straws to see which one should return. Henry drew the lot to return home to his wife and children and to care for the sick as well as his old father and mother.

One evening as the Dominic's household was about to retire for the night, Count van Raaming said, "I now see a future for myself. When I have learned the tactics of the United States Army I can be of great help. I was born to be a soldier, and I will love this life in this free America." He enlisted as "John Smith". John Nollen vouched for him.

When that little Holland colony came to a free America from the rule and dictation of the Crown, little did they dream that in less than twelve years their men would be called to war; called to free another race of people. So well did they respond that a company of Hollanders went, some not even speaking the English language well. They loved America! So loyal was Henry Scholte to the men of his colony that he had a part of the town plotted in lots, and told the boys that when they came home he would give each one a lot on which to build a house. One hundred and twenty-nine came home to claim his promise and his lots when times were hard — the usual aftermath of war.

One day a letter came from President Lincoln to the little town of Pella addressed to Mr. Henry Scholte. It was short, but oh! what thrills it brought to Mareah. It was asking Henry Scholte if he would accept the position of Minister to Austria, as the man who was there had died. He asked Henry Scholte to let him know at once. This was a great question for him to decide. For Mareah's sake he would be glad to go, for it would repay her in a measure for the hardships she had endured by his bringing her to this new country. On the other hand, he felt he was still a great help in the colony.

While Scholte was yet undecided, the bill that William H. Seward had before the Senate passed. It provided that no man except a native born American, born on American soil, could go as Minister to a foreign country. President Lincoln wrote again to Henry Scholte saying he was sorry and asked him not to accept the offer as he was helpless in this matter. As there were so many other great questions before the Senate he did not wish to antagonize the men by forcing Scholte's appointment. A certain feeling of relief came to Henry Scholte. Poor Mareah said, "This is the greatest disappointment of my life. I would have been so at home. I could have seen the old world and 'dear Paris' once more."

The disappointment of not going to Austria had so affected Mareah that a long sickness followed. Henry Scholte, being a man of a few words, told no one why she was sick. Only the old and trusted family physician knew. To him Mareah told everything. One day as he was sitting by her bedside, she said to him, "Life is only bubbles and dreams. Both grow large, then burst and fade away." It took her a long time to forget this disappointment.

Although times were hard, it did not kill love in the hearts of the young people. John Nollen fell in love with Johanna Susanna, the youngest of the three Scholte girls who came in the stagecoach that August of 1847. She was now to match her sweet disposition, her lovable character, and her education that comes only to the children of the pioneers, with John Nollen, the educated man of high ideals and fine intellect, who loved Beethoven and played his music so well. He was a poet and a mathematician of great ability who had been a teacher in the Old World. He was some years her senior, but it proved to be a real love match.

Into their cottage went contentment and love. Johanna

Susanna once said that when she first went into those four small rooms and could call them "home", she felt this was the Heaven on earth which she had dreamed of — and she ever made it so! At her morning "koffie tijds" there was always a welcome for old and young. Many weighty subjects such as religion and politics were discussed there over the coffee cups, by those who were leaders along both lines. The children always found the cookie box open, or an apple "broodtje" waiting for them. Many a child, when asked, "Who do you love next to your mother?" gave a quick reply, "Aunty Jo".

These two left three sons and two daughters. Into the lives of the children came the intellect of the father and the ideals of life and love for humanity from their mother. Is it any wonder that their children have added much to the educational, religious, and business development of Iowa?



The war still dragged on. *Harper's Weekly*, with all its pictures of battles, came each week to the Scholte home. It was the only way Mareah could realize the awful consequences of war. She had a slight idea of it, for when a child in Belgium, she remembered that one day some of the soldiers of Napoleon came to their home and ordered her mother to give them everything they had in the house to eat. Her mother gave them all the food she had, and gave them all the wine from the cellar besides. She still remembered how her mother had cried. Mareah wondered when this war would end. Would the soldiers from the South come North and take everything? The days were very lonely and full of gloom.

When new songs would be published, Mareah would play and sing for friends and the children. "Tenting on The Old Camp Ground"; "Tramp, Tramp, Tramp, the Boys

Are Marching''; and ''Just before the Battle, Mother'', were favorites. She spent many days alone with the children and the servants. Henry Scholte had to make many trips to St. Louis and the camps to see if the soldiers were cared for; to take charge of their pay; and to do many other things for them. He could not bring home presents for Mareah as he had always done before, because money was very scarce. He would manage to get a pound of coffee for her once in a while. No greater present could he bring her than sugar or coffee, for they were using burnt rye and ground parched corn for coffee, and black molasses for sugar. As always in war time, times were very hard.

One lady who had quite a bit of wealth came to Mareah one day and said, ''Let us go to Holland for a visit. I have three sons in the service, and I want to get away from war.'' ''No'', replied Mareah, ''I have smaller boys than you have. I can not take them, nor will I leave them. No, I can not go. I am needed here with my husband and family.''

Mareah tried to be brave and do her best, for she knew that her husband was worried. Times were getting so hard, and money was so scarce. They often wondered why Count van Raaming did not drop them a line. ''Is he working so hard?'' Mareah would often ask her husband. ''Where are our boys tonight? Are all our fine young men and friends in tents? When will the war be over so they can come home?'' She missed the young people and their company.

Dominie Scholte had all his money tied up in land and the enterprises of the colony. He was getting very, very weary and terribly worried. One day a Mr. Hall, a rich man from St. Louis, came to visit the Scholte home. Dominie Scholte told him of the circumstances and how much they were in need of money. Imagine Scholte's surprise and relief when Mr. Hall said, ''I have money, lots of it.

In St. Louis I heard and knew all you were doing for these poor people, and I can see how they are prospering except for the war. I am glad to loan you all you need at so low an interest that you can not help paying it back when things are settled with the South. The North is bound to win, and you have certainly sacrificed of your abundance. I visited your colony often when it was in St. Louis, and have watched its progress. The Dutch are a wonderful people. My forbears on my mother's side were Dutch, and I am so glad to help you." This act of great kindness, Henry Scholte felt, was sent from the Father in Heaven who watches over his people here below. Had Mr. Hall not come to the rescue, Dominie Scholte might have lost everything, and many other business houses would have been forced to close. Thus he felt more than ever that God was with the colony.

The following day Mr. Hall went on his way. He had only stopped at Pella because of his interest in the Holland colony. "A friend in need is a friend indeed", and Henry Scholte was ever grateful to him. He would call on Mr. Hall for money when he needed it. In after years he easily paid it all back.

They say, "Under each line of joy a line of sorrow is written". Especially was this true in Mareah's life. A letter came one day from Dr. Frank Keables, who was then in Tennessee, saying that a few weeks before he had been on an inspection tour of the hospitals in Georgia with other officers. He was slowly passing down a hall when a weak voice called, "Oh, Dr. Frank, come here. Come and help me". It was Count van Raaming. He had been wounded and looked old and sad. Dr. Keables told him that he would be back that evening to visit and help him, as he could not stop while he was with the other officers. But when they returned to camp they found an order to march

on at once, so he had to leave without seeing the Count again.

As soon as he could, Dr. Keables wrote to Scholte and asked him to find the Count when he went South again, and explain why he had not come back that night. But when Scholte went to call on him he had disappeared. They hoped that when the war was over the Count would return — but he never did. Scholte felt sure that he had died and was buried in an unknown grave in the Southland. He had left his duelling pistols with the Scholtes, and they have been treasured through the years. The locket, with his wife's picture, he wore to the last on a chain about his neck.



At last the war was over. Abraham Lincoln was serving for the second term. Henry Scholte returned from the South just in time to be with Mareah when they were called to give to the grave their third little girl just three years old. She was the one who must have been born with music in her soul for she would sit in her little high chair on the back porch and answer the calls of the birds — especially the turtle doves — so perfectly. They would answer her call and often fly above her head. She was a beautiful, curly haired baby girl. For a long, long time Mareah could not listen to the call of a dove without weeping for the dear little girl she had lost.

Pella was growing, but Henry Scholte began to slow down. He would linger longer over his meals, and he would not let work drive him as he had once done. He kept on preaching, but noticed that many familiar faces were missing. "Am I not preaching as well as I used to do," he would ask. Or, "Since we are again prosperous, are we not more worldly? It seems easier to live a Christian life when sorrowful and poor, than when enjoying prosperity." He

would shake his head and say, "I fear; I fear for the consequences."

One day, like a flash of lightning, the message, "Lincoln has been assassinated", flew around the world. It so shocked Henry Scholte that he fainted. A doctor was called. He found a serious heart condition and told Scholte to do no more hard work, but to take life easier. Scholte made a brave fight and told Mareah nothing of the seriousness of his trouble. His first thought, always, was to shield her from any worry.

The following editorial was published in the local paper by Dominie Scholte in April, 1865:

Funeral ceremonies for Abraham Lincoln, our beloved president, will be held in Scholte's church next Thursday, whereas a Jubilant Nation has been thrown into mourning by the death of Abraham Lincoln whom we, the citizens of Pella consider to be the embodiment of true democracy,—an honest, upright, and unselfish American Statesman whose memory will live in the hearts of all true honest citizens. His memory will live in our hearts forever.

H. P. Scholte.

How well he prophesied, he did not know then!

A learned preacher came from Holland bearing a message from the King to Henry Scholte, saying, "The King acknowledges, much to his sorrow, that you and your colony were maltreated in your own native land by my predecessors. Now I am writing you to return." Scholte was glad to receive this message; but long before this he had forgiven every offense against himself and the colony. He loved his native land until the very last, and to forgive and forget was a great part of his Christian life.

One hot afternoon in August, 1868, twenty-one years from the hot month of August when Henry Scholte had come to Pella with the colony and had taken Mareah into the little log cabin, he was enjoying the pleasant drawing

room that Mareah had made so artistic and so restful. He asked Mareah to play and sing something for him, for music always gave him peace. She had just seated herself at the piano when he called her and said, "*Ach, Kind!* it is finished. I have that hard pain, again, in my heart." He laid down his long pipe, walked to the bedroom, and dropped to the bed. He was gone before help could be called.

Mareah was stunned; it seemed the end of everything! How could she go on without the one who had meant more to her than life itself? She who had always loved life and worn bright colors, could now only see black and wear black. Seamstresses came into the house to sew. Yards of black crepe were purchased, for even the mirrors in the house had to be draped with crepe. Yards and yards of crepe were used to drape the windows of the church. Black dresses were made for Mareah and her little daughter Dora. The family decided to have a vault built, which took almost a week to complete. Mareah remained day after day in the drawing room to receive callers.

On the day of the funeral great crowds came from miles around. They came to pay their respects to the "man"—the man they loved and who had helped them to live better lives; helped them to own their homes and farms which they never could have had if they had remained in the old world. Great sorrow was etched on the faces of all as the body was carried from the home to his last resting place. As the custom was, only the men of the family went to the burial ground, while the church bell slowly tolled his age. The women remained at home to prepare coffee, sandwiches, and cakes for friends who returned from the cemetery. Even in the hour of grief, the spirit of hospitality was not to be forgotten.



Now Mareah had to take up the broken threads of life; take them up alone. Her husband who had always been her faithful lover, who always gave her wise counsel, was gone — gone into the Great Beyond. The house was so empty, yet she avoided seeing people. She abhorred curious eyes looking and sometimes even staring at her. Many times people turned when passing her, and followed her with their eyes. “Will she be so gay now?” would seem to come silently from the curious ones.

The trees on the wooded roads were turning red and gold after the first frost. Mareah loved the autumntide, but this year she did not go to the woods to see the trees. Instead, she walked in her own garden where the trees were now so large that they screened her from prying eyes. Always her little daughter, Dora, ten years old, would accompany her. In her sweet childish way she would often show silent sympathy by slipping her small hand into her mother’s. Mareah still walked with so much grace and dignity, her full skirts swaying over the hoops she wore. A small French bonnet covered her hair, and its long black crepe veil fell to the very hem of her black dress. Two black figures, mother and daughter; they must have looked sad walking slowly through the garden. There were always gardeners working there. When they saw the two approaching, they would stand erect with hat in hand and bowed heads until they passed. They never spoke, but by their silence showed respect and sympathy.

Mareah, at this time, often felt she might as well be dead. She was criticized for everything she did, not by the friendly folks, but by some of the old women who after their husbands died wore black the rest of their lives and wept on every occasion. They judged that if Mareah played and sang she could not be feeling sad and had not loved the Dominie much. The few women who did call would talk

only of the departed one — the dear Dominie. Mareah knew he was dear — she knew she was lonely; but couldn't they speak of anything else, anything cheerful? When they finally would go and she would hear the click of the gate as it swung shut after them, she would sometimes scream aloud to relieve her nerves. "Why do they come?", would be wrung from her.

Finally they began to realize that they were not very welcome and they left her alone. Only her married step-daughters would come every day to see her. As they had grown used to her strange ways, they would come and often say nothing — only by their silence show that they understood and cared. That was what she liked! A beautiful friendship existed between the three girls and Mareah. She had always cared for them as her own, and they loved her for it.

Time has a way of slipping by. Another winter with its snow and cold was over the land. Sleigh bells could be heard on every side. How Mareah loved to hear them and dream again of the lovely rides she and her husband used to take in the sleigh which Count van Raaming had given them. She remembered how warm they had been tucked in with fur robes, and how they seemed to fairly skim along over the sparkling snow. Those were days never to come again.

Mareah tried to teach Dora to play and sing, but it was hard work and distasteful to Dora, strange as it may seem. Dora had no music in her soul, nor did she have any of the life and vivacity of her mother. She was a serious child, who loved to read Gray's "Elegy" and was fond of literature.

The period of mourning had at last ended, and they could take off those black dresses — the reminders of death. Mareah decided that Dora must now attend a private school

where she could mingle with girls from other homes, and where she could have advantages not possible in this small western town. She also decided that her second son should go east where he might better prepare for his life's work. He did not have his father to help and guide him, and she knew she was not qualified to teach him and give him advice. "Must I stay alone at home? I cannot play the piano just for myself, nor can my paint brush bring to life the beautiful pictures it used to do. No, no, I must leave also. I hope I will not be misjudged for it, but I will go anyway." But where? She needed someone to advise her. "I know no one in Chicago, nor in New York where I have always longed to be. I will write to Detroit. It is a large city and I know Louise Chandler there. She used to visit us often when a girl. She knows how I have lived and what I enjoy. She married quite young, and her husband is a very successful man. He will know about schools for Dora."

Mareah decided to tell no one about her plans until she knew exactly what she was going to do. As she wrote the letter, she said over and over, "Can I leave home for so long a time?" Most women who have been in one place for a long time, say that they can not enjoy long pleasure trips. To bolster up her courage, Mareah began looking back over the past twenty years, remembering the day she stepped into the log cabin and how all her dreams were dashed to earth. She remembered how homesick she was and how all the letters she received only brought news of the death of loved ones. "Have I not spent the best years of my life living here, and trying to make others happy? Have I not suffered by going through childbirth many times only to suffer more when my dear little babies one by one died? I must not now look back; but why is it that sorrow and disappointment will persist in standing out in my memory? There were joys, and I was happy many times. I have

come through it all with health; I still have high ideals, and I have faith in God. Life has given me what was best, I think, for me. I am thankful I have three lovely children left, and it depends on me now to do the best I can for them." The French blood she had inherited from her mother told her to face about, forget the past, and look ahead. She still had life before her to make or lose. "Why do I hesitate? I will hesitate no longer. I will go."

At last a letter came, urging her to come to Detroit at once, and saying they could select a school for Dora. When Mareah and Dora arrived in Detroit, Mrs. Chandler met them at the station with such exclamations as, "How well you look. How young! How you have kept your figure and your sprightly step. I expected to see a much older woman. You seem my age now. What a grand winter we will have."

Louise Chandler, having known Mareah years before, knew how she loved life, music, and the operas. The Chandlers were in society, and Dr. Chandler was very popular with the young men of the city, especially the musicians. Many callers came to meet and visit the rich young widow. The evenings seemed like her old home life in Belgium. Dora was settled in a good day school, but every evening she was with her mother. They could attend the fine concerts, plays, and operas. Often there were small musical gatherings which met at the Chandler home.

Dr. Chandler, being a good flute player, helped to form a small orchestra. Mareah played the piano. Two Beard brothers, the best guitar players in Detroit, played first and second guitar. If one had never heard them play together he did not know what music there could be in the guitar. A Mr. Wilson played the violin. Can't you picture Mareah, now in her element? She blossomed out like a rose, this gay young widow with her pretty dresses, her

beautiful complexion, her blue eyes, and coal black hair, her talent and love for music.

Soon many friends came in to hear the orchestra. Often Mareah was asked to sing the French and German songs she loved so well. Robert Beard would play for her on his sweetly toned guitar. Never had she enjoyed singing more, for the guitar seemed tuned to her special tone of voice. She would sing with all her soul, slowly or faster as the mood came to her. He, being so musical, could accompany her perfectly. As always, her soul seemed to find happiness itself on the wings of song. She began life anew. People from all over the city came to hear them. Many invitations came for them to play and sing at parties. They were the center of the musical life of Detroit at that time.

One very wealthy German, a widower with the largest home in Detroit, was infatuated with Mareah, and the way she sang the German songs. He wanted to marry her, but this was far from her thoughts or wishes and she would not consider it. A new life in music was opening before her.

Thus the winter passed — a gay and happy one. Dora was enjoying her school and doing very well. Mareah was proud of her school work, and especially so when Dora recited poems. Mareah wrote to her son Henry, who had remained at home to care for the house and the business, that he would be very proud of Dora when the two of them came home for the summer. No sweeter girl could be found anywhere. All plans were made for another year at the same school.

Spring came with its warm days and flowers. As Dora came home from school she would often stop to pick bunches of wild violets which grew along the old board walks. She loved them so much. Then she would bring them to her "Sweet Mother" as she always called Mareah. One evening she said, "Sweet Mother, I am so tired to-

night. Oh! so tired.” “After a night’s rest you will be better I am sure, Dora”, was Mareah’s reply. It was not so to be, for when morning came Dora said, “I can not go to school”.

A doctor was called, who said, “I fear it is typhoid fever”. For days she lay very ill, until at last the doctor said, “It really is typhoid fever that Dora has. I am afraid it is quite serious. A long sickness is before her.” Then it was that the newly made friends proved devoted ones. All of them offered in every way to help care for her. Fruit and flowers were brought to her in abundance. They watched by the bedside while Mareah took a little rest or sleep, for she was now constantly with Dora and was very much worried. It began to show on Mareah. No more music; no more laughter.

After a while Dora began to improve. She was homesick for her lovely room at home, and for all those with whom she used to play. Mareah sent for Henry, the older son. Robert Beard, who had been unusually kind to Dora, offered to accompany them to Pella. When at last Dora was able to sit up, and began to eat a little, the doctor said it was safe to take her home. With the two young men to carry her on and off the train, they thought it would not tire her. But when they reached Davenport her fever had come back. They took her from the train, hoping rest would stay the fever. She cried for home. The doctor there told them there was little hope for her, and going home would cheer her some. They arranged to have a bed in the baggage car, and word was sent to have all in readiness at home.

It cheered Dora to see the old familiar faces and to be in her own room — but only for a few days. She kept calling for Robert Beard to hold her hand and be near her. Then, in a week, all was over! Mareah was crushed. “Am I

never to be happy again? First my husband, and now my lovely girl is gone", she kept saying over and over again. All hearts were touched by her grief. "I am never to have a daughter. All four of my girls have died. I wanted a girl in my old age. Oh, Dora, come back!"

Robert Beard had not been able to leave while Dora kept calling for him; and he remained until she was placed in the vault by the side of her father. Everyone was speechless in those hours of deep grief. No one dared to say, "It was for the best." Some said, "She has brought it on herself by taking the child away." They feared Mareah might lose her mind.

When all was over and the family and friends had gone to their own homes, Robert Beard said to Mareah, "I am going now. I am going West to visit a brother. I will stop here for a few days when I return to Detroit. I will then try to persuade you to return to Detroit with me. I can not leave you here alone with your sorrow. It will help you forget, if you meet your new friends once again." Then he was gone. His last words kept ringing in Mareah's ears. "What did he mean? I can never go to Detroit again; I will not go there."



Now comes the strangest part of Mareah's strange life. When Robert Beard left, both he and Mareah felt that more than common friends were parting. It was a love of companionship in music, and a sympathy in sorrow and trouble, that had come to them both. When he returned to Pella a few weeks later, she knew his presence meant everything in life to her. It was strange, for never could there have been found greater opposites than Henry Scholte and Robert Beard. Henry Scholte had been tall and a perfect blond, while Robert Beard was short and dark with piercing

black eyes and raven hair; Henry Scholte had been a cultured scholar from the Old World, while Robert Beard was a self-educated youth from the business life of a western American city.

Robert Beard's mother died when he was a small boy and he left home rather than say "mother" to a strange woman. His mother had been to him the perfection of womanhood, and none other could ever take her place. He found work to do. The evenings were long, but he never followed the noisy crowd of boys; rather would he stay in his room and read or play his guitar. The girls he met seemed to him so frivolous. He never cared for them or took them out for an evening. He was a lonely man marked by the death of a dear mother.

Those evenings at the Chandler home were the first evenings of real enjoyment that he had ever known. No wonder he admired Mareah who was so accomplished, so brilliant, and so vivacious. Everything he had always admired in a woman, he found in her. He had loved Dora as a sister, and had always been thoughtful of her. While she had been ill, he had always kept flowers and fruit on the table in her room.

Now this young man came back into Mareah's life. He was urging her to marry him, and said he knew he could make her happy again even though she would not go to Detroit. Their difference in age baffled her. Mareah's sons agreed that where there is real love, and age is the only barrier, that age must yield. Henry, the older son, older than Robert Beard, took Robert's hand and said, "Bob, I like you. We will get along together very well if you and mother can. Mother is a strange woman." The younger son said nothing.

The three step-daughters, with their husbands, and Mareah's two sons, witnessed the marriage of their mother,

now forty-nine, to a young man who was twenty-four. Her life from now on was to be changed. She had not grown old at heart. She had so much life in her face that you at once wanted to watch her. You enjoyed her every expression; her body was grace itself. No, she was not old; no one thought of it when seeing Mareah and Robert together. To all appearances they were of the same age. Her gentleness and never failing kindness won everyone to her. No more could she live the exclusive life. She must bring friends into the home to help make life more pleasant for her young husband. She went out more, made calls, and gave parties.

Every winter the two would spend some weeks in New York City attending the opera and plays. When the Wagnerian operas were to be given for the first time in this country, they were there attending every performance and enjoying it all very much. Often they took David, Mareah's younger son, with them. He had a marvelous tenor voice, but he did not care to study. Once when they were in New York, Mareah took David for a voice test to a teacher from Italy who was in New York searching for talent. When he heard David sing, he exclaimed: "Young man, give me two years of your time and I will have the world at your feet. You have the voice and physique for a great tenor." But David said, "No. It will not be worth my time." Again Mareah was to be disappointed. "I've always wanted him to sing", she said.

When they were at home in the old Scholte house, Robert would bury himself in books from the large library of many rare books brought from the Old World. Mareah, although she felt the need of a fellowship in the Christian life, could not bring herself to go to the church Dominie Scholte had built and preached in for so many years. The old congregation was scattered. She sought fellowship with the

Darbyites of which group Robert was a member. To Mareah this seemed like the place for her, for it was a Christian church without emphasis on creed. Her two sons went with her for they were always desirous of harmony in the church as well as in the home. Both were glad to please her, for they loved her dearly.

Sometimes, when Mareah suffered from the strain of sorrow or anger, she wandered from room to room until at last she stood before the oil painting of Dominie Scholte. There she would stand and gaze into the face of the one who had always given her love and tender counsel, until at last the faith, which had been as much a part of him as life itself, quieted her and she would come away with more strength to face the storms of her impulsive life.

Another new experience came to Mareah. Her older son, Henry, now past thirty, decided to marry a girl twelve years his junior who had been a childhood playmate of Dora. Mothers do not always take to the sons' wives. Often it is to dislike them — sometimes to love them — a sort of lottery. When her daughter-in-law first called her "Mother", Mareah took her in her arms and kissing her said, "God is good to me. He has given me another girl to take the place of Dora to love me. How sweet of you to call me 'Mother', at once. It gives me great pleasure to hear you say 'Mother', and now I know I love you." So spontaneous was her nature! How could any girl help loving her mother-in-law after such a welcome. It was to this daughter-in-law that Mareah told so many of her life's experiences recounted here. Robert, her husband, and Henry, her son, would be reading. Later in the evening the maid would bring in the usual cup of chocolate. This was a Dutch custom which they all enjoyed, even though Robert Beard was not Dutch but English.

Mareah was delighted when a granddaughter was born.

“A little girl — my really first own grandchild. Isn’t she fine?” It gave her a new outlook on life, as grandchildren always do. Is it not strange that people seem to get more real pleasure from their grandchildren than from their own? Perhaps it is due to less care, or is it that as the shadows of life deepen into old age, the young children seem nearer to them. Mareah had never sung after Dora died; she said her voice was buried with Dora. But she could not refrain from singing sweet little lullabyes whenever she had the little granddaughter in her arms. One day Robert slipped in quietly and began to accompany her on the guitar. That was real music! He begged her to sing often; but only would she sing lullabyes to the baby. However, she did play the piano, and began singing again.

In those days strolling musicians often passed through Pella. They would stop to play here and there in front of some home or place of business. After several selections had been played, they would pass a hat for money. Always crowds of young people and children would follow them — for they loved the music.

One day as Mareah was sitting near an open window, she heard strains from an old violin. She listened intently. “I have heard that violin before — but where?” As she looked out of the window, she saw four Italians with a harp, a cello, a viola, and a violin. “I am sure I have heard that violin somewhere.” Then all at once it came to her, “The Stradivarius! the one that belonged to the Italian nobleman’s son who played my obligatos when I was in Paris!” She started for the door, but upon second thought hesitated, saying to herself, “It is better for both of us that I do not make myself known.”

She remembered that evening when he was visiting in The Netherlands and had taken her to a court ball, where she had danced with the Prince of The Netherlands. At the

end of that evening, as he was leaving her, he kissed her hand and asked whether he might see her again. She gave her consent, but she never heard from him — not even so much as a note. Now she thought she understood why he had so suddenly dropped out of her life. She remembered that he had once told her that since he was only the third son of a nobleman he could get nowhere in the life of the Court, and that he wanted to travel and to make music his career. And now he was but a strolling musician! “No, it is better that I do not see him.”

They were playing the “Blue Danube Waltz”. How she loved it. As soon as it ended they left, little dreaming that the lovely lady they had caught a glimpse of was weeping. Someone coming into the room just then asked Mareah why she was crying, “Ah, only another memory”, was her reply.

Quickly she left the room to find her maid. When the strollers finished playing their serenade at the next house, imagine their astonishment when a lady’s maid came to put a very large bank-note into their collection. It no doubt was as much of a surprise to them, as the music of that violin had been to Mareah.

Robert Beard had been playing ball before he left Detroit; in fact, he was on the National League team. When the baseball season rolled around, he was out on the home diamond with the rest of them. Now, Mareah who had never known jealousy and had lived a life so aloof from the affairs of the town, especially in the way of sports and games, was to have her first jealous pangs. She felt he must not play, for it would separate their interests. She thought that it was beneath his dignity to play baseball with those fellows; baseball in those days had not reached the place of honor it has today. A little rift, a few discussions, and they compromised on tennis, for she thought that a much more refined game. A fine tennis court was built in

her English garden. Ladies and gentlemen joined in the games. Mareah enjoyed watching them play, and between games she served the players with tea and cakes.

From boyhood Robert Beard had wondered what so many stars in the heavens meant. He now began the study of astronomy. The more he delved into its mysteries, the more he enjoyed it. He was now the heir of Dora, through the wish of Mareah and the consent of the two Scholte sons. Her estate ran so smoothly that it was not necessary for him to confine himself to the details of business. He was a rich man and could enter into the study of astronomy in earnest.

At about this time, the last one of Mareah's family died in Belgium and she received quite a legacy. It was her delight to present this money to Robert to buy the largest telescope in the State at that time and many astronomical instruments to help him in his studies; and also to build an observatory just east of the house. Later he took great pleasure in showing the stars to any who were interested. He would often show groups of small boys the stars, for he remembered his own boyhood and how he had longed to know about them.

Were Mareah and Robert happy? Yes, as happy as any married couples I knew. They were very much in love. Mareah spent more time than ever in making her home attractive; as well as more time and thought on herself. She always dressed so neatly and in gay colors. One little grandson, noticing a new bonnet with bright green plumes on it, looked up into her eyes and said, "Do all grandmothers wear such pretty bonnets?" "Not all, my dear, but don't you like it?" "Yes", he replied, "it is pretty." She kissed him for his compliments.

Robert Beard enjoyed the family. The sons-in-law were an inspiration to him. All of them were cultured and re-

finer gentlemen. One was a doctor, one a lawyer, and the other a musician and banker. As they all had children, the family group had grown quite large. It was not uncommon for forty to be present at family gatherings. They were all so pleasant and so congenial. Mareah's birthday was the day of days for all. It was enjoyed almost more than Christmas, for it meant a big feast and a present for grandmother from the oldest to the youngest. They were all thoughtful of her, and proud of her. Each one in turn was remembered by Mareah on his or her birthday, and this made many lovely gatherings during the year.

In later years, Mareah's sister Hubertina, who had come to America with the Colony but had married Mr. Haasbrook in St. Louis, often came to visit Mareah. Her husband and little son had both died and she was left alone. Her visits did not give Mareah any great happiness, however. She never stayed longer than a week. She hated small towns, she said, and wanted to go back to the life in the city. Money was sent to her each month so that she could live as she liked.

One day a letter containing the monthly check to her was returned undelivered. Fearing something had happened to Mrs. Haasbrook, Mareah's son went to St. Louis. There he found that she had died, and at her own request had been buried in an unmarked grave. The family she had been staying with had gone — no one knew where — and with them went all her lovely clothes and jewels. When Mareah was asked whether they should try to trace the family, she said, "No, no! it is finished. I loved my sister, but she loved only herself. It is better that I try to forget."

Her two sons, Henry and David, were a great comfort to her. David, the younger son, returned from an eastern boarding school — a handsome young man with charming manners. He was attentive to Mareah's every wish — al-

ways ready to sing for her, or to ask her to play for him — and they had many pleasant hours together over their tea-cups. Unconsciously she encouraged this leisurely life by always giving him money, for she loved him dearly — no wonder, when one thinks of all the children she had lost, and David was not very robust. He married Marie Paige, but had no children.

Henry, the older son, was a very different young man. He was serious — more like his father; a devoted Bible student, but above all a business man — always looking after the estate for his mother, helping the poor and needy, carrying on his work in the bank which had been founded by his father and where he himself began his business career at the age of fourteen. It can truly be said of him, “He was an honorable man who considered honesty above the price of gold.” He left one daughter and two sons. Bess, the daughter, is the wife of George G. Gaas, an attorney. They have two children. Paul, the older son, married a granddaughter of Isaac Overkamp, and fills honorably the place his father held in the bank for fifty years, so Scholtes have now been associated with the bank for almost ninety years through three successive generations — always courteous, always ready to do what they could do for the community. The younger son, Robert, is an attorney. He married Lillian Hanson, a girl of Danish birth. They have one son — and if there is anything in heritage, much is expected of him.

Pella was prospering. When Mareah went for a walk, she would often pause to admire a new house that was being built and to chat with the workmen. The town had somehow become a very part of her. Had she not seen it grow from one little log cabin to quite a city? She was pleased that the Dominie had not sacrificed and worked in vain!

It made her happy one evening when she caught a glimpse of a family seated around the long kitchen table. The mother and daughters were sewing and mending while the eldest son read aloud to them. The father, in his easy chair, was listening intently and his eyes shone with pride. He himself had never learned to read or write, but here in America his children had been given an opportunity such as he had never dreamed of.

Even Dirkie, who had come to America as Mareah's maid, and had been so kind to the three little girls, now lived on a fine farm which she and her husband owned. Their children were attending college, and Dirkie often told Mareah how thankful they were that they had come to this new, free land. "Yes", Mareah would say, "bless America for having free schools so that all children may go to school." To those pioneers, many of whom could not read or write, the opportunities that were before their children and their children's children more than repaid them for all the hardships they had endured.



Mareah was preparing for a trip to Europe. Robert had persuaded her that she would not be as sick as she was when she came to Pella in 1847, for the boats were larger and more steady, and they made better time. She wanted to see her beloved Paris once more, even more than to see Holland, for all her family and friends had passed away. But Paris was ever in her mind. She was keeping up her music; often she would play for hours at a time. She played Liszt's rhapsodies from memory; also Von Weber's waltzes. She loved and played Chopin's nocturnes.

Mareah and Robert had been married more than twenty years, when one afternoon in September, 1892, she left the house to take a walk. She really looked young in her silk

dress of blue, and a large leghorn hat with streamers of wide ribbon. Her hair was still black, without any gray; and her cheeks were flushed as if painted. A sweet animated smile would light her face when meeting friends. She stepped along lightly, as any young lady might, always taking special notice of little girls. "How young she looks", was a remark made that afternoon.

When she came home from her walk, she said, "I believe I am having a chill." A doctor was called, and he found that she had an infection of some kind. For four days she tried to fight it off, but without success. Then she knew she was not to live. She whispered to one standing by her bedside, "I am dying a stranger in a strange land". They say one's mind will slip back to younger days — she must have been living over those log cabin days of long ago! That year she had been seventy-one years old. The following verse by an unknown author must have been her daily prayer, who knows!

May peace her wings of white about me fold,
And love hold fast my hand as I grow old,
Keep me O God from growing hard and cold,
For lo! I would be young when I am old.

She had conquered months of homesickness, and had never seen her mother or father again. She endured and conquered hardships during the Civil War. She went through the suffering of childbirth nine times, only to see seven children taken from home to the grave. She often said, "I have a sad memory for every day in the year." Yet she conquered all this, for when she was seventy she had learned that life can sometimes be as bitter as death itself — but that the joys of love are often as sweet and restful as the peace of God.

LEONORA SCHOLTE

SOME PUBLICATIONS

Iowa Old and New. By John Ely Briggs. Lincoln, Nebraska: The University Publishing Company. 1939. Pp. 469. Plates, maps. This volume of the history and development of Iowa had its inception in a series of articles on Iowa written by Dr. Briggs for an association of Iowa newspapers during the years 1933-1937. The book is divided into ninety-one chapters grouped under the following thirteen general heads: Iowa in the Making; Explorations; Traders and Soldiers; The Indians; The Settlement of Iowa; Life Among the Pioneers; Beginnings of Iowa Government; Iowa in War; Transportation; Agriculture; Industries; Schools; and Churches. The book is well supplied with maps and illustrations, and has a list of pronunciations and an index. Dr. Briggs was born in Iowa, educated in Iowa schools, and has taught Political Science at the State University of Iowa since 1918. Since 1923 he has been editor of *The Palimpsest*, the monthly magazine published by the State Historical Society of Iowa. His *Iowa Old and New*, readable in style and attractively bound, will be welcome to all who are interested in Iowa history and will be a valuable addition to the materials on Iowa which can be used in the schools.

Hennepin's Voyage to the Gulf of Mexico 1680, by Jean Delanglez, is one of the two articles in *Mid-America* for January.

The Virginia Conservation Commission has recently issued a booklet on *State Historical Markers of Virginia*. A map is included.

The State Historical Society of Missouri has recently issued Volume V of the *Debates of the Missouri Constitutional Convention of 1875*, edited by Isidor Loeb and Floyd C. Shoemaker.

History of American Beekeeping, by Frank Chapman Pellett, has recently been published by the Collegiate Press of Ames, Iowa.

Mr. Pellett was State Inspector of Apiaries in Iowa from 1912 to 1917.

Historical Scholarship in the United States, 1876-1901: As Revealed in the Correspondence of Herbert B. Adams, edited by W. Stull Holt, has been published as number four of Series LVI of *The Johns Hopkins University Studies in Historical and Political Science*.

Frontier Home Remedies and Sanitation, by LeRoy G. Davis; *George Northrup, Frontier Scout*, by Gertrude W. Ackermann; *Father Hennepin's Later Years*, by Grace Lee Nute; and *Bayard Taylor's Minnesota Visits*, by John T. Flanagan, are four articles in *Minnesota History* for December, 1938.

Le Moyne D'Iberville, by Eleanor Regan; and *Bishop Martin Marty, O. S. B.—1834-1896*, by Father Ildefons Betschart, translated by Rev. Jos. Eisenbarth, are two of the articles in the *Records of the American Catholic Historical Society* for September, 1938.

The Illinois State Historical Library has recently published Volume XXVIII of the *Collections of the Illinois State Historical Library*. This is Volume I of a reprint of *Pope's Digest 1815*. The work is edited by Francis S. Philbrick who also writes the introduction.

The Famous Falls of the Ohio Trip (the story of an expedition by Daniel Boone and Michael Stoner to warn surveyors at the Falls of the Ohio of Indian dangers), by Bess L. Hawthorne, is one of the articles in *The Register of the Kentucky State Historical Society* for October, 1938.

The January number of *The Louisiana Historical Quarterly* contains a number of articles and documents. Among these are the following: *Jacobinism In Spanish Louisiana, 1792-1797*, by Ernest R. Liljegren; *The Schism of 1805 in New Orleans*, edited by Stanley Faye; *Shadow Over the City*, by John S. Kendall; and *Joaquin Miller in New Orleans*, by Arlin Turner.

William J. Kountz, Superintendent of River Transportation

under McClellan, 1861-62, by Theodore R. Parker; *Morgan Neville, Early Western Chronicler*, by John T. Flanagan; *James Elder, Pioneer*, by James R. E. Craighead; and *Pittsburgh*, an address by Gregg L. Neel, are the four articles in *The Western Pennsylvania Historical Magazine* for December, 1938.

The Missouri Historical Review for January includes the following articles and continuations: *The Saxon Immigration to Missouri, 1838-1839*, by P. E. Kretzmann; *Portraits of Daniel Boone*, by Roy T. King; part two of *The War of 1812 on the Missouri Frontier*, by Kate L. Gregg; and a sixth installment of *Letters of George Caleb Bingham to James S. Rollins*, edited by C. B. Rollins.

The January issue of *The American Historical Review* contains three articles — *The Great Demobilization*, by Frederic L. Paxson; *French Gild Opinion in 1789*, by Beatrice F. Hyslop; and *Paternalism and the Pullman Strike*, by Almont Lindsey. Other shorter contributions are *The Congress of Historical Sciences at Zurich*, by W. G. Leland; and *Greek and English Colonization*, by Vincent M. Scramuzza.

The Ohio Presbyterian Historical Society has recently issued the first number of a new periodical entitled *Proceedings of the Ohio Presbyterian Historical Society*. Among the articles included are the following: *The Planting and Development of Presbyterianism in Southern Ohio*, by Fred H. Eastman; *The Plan of Union in Ohio*, by Charles L. Zorbaugh; and *A Page from the Past*, by Thomas C. Pears, Jr.

The October, 1938, issue of *Agricultural History* contains the following articles and papers: *Farmers' Diaries*, by Rodney C. Loehr; *The Early Forestry Movement in the United States*, by Herbert A. Smith; *The United States Grain Corporation Records in the National Archives*, by Chester L. Guthrie; *Traffic in Farm Produce in Eighteenth Century England*, by G. E. Fussell and Constance Goodman.

Feodor Protar: The Saint of Beaver Island, by Paul Kersch; *The American Legion in Michigan*, by Emil L. Carlson; *On the Trail of a Vision*, by Wm. L. Case; *When Detroit was French*, by

William Renwick Riddell; *The Romance of a Railway*, by Arthur S. Hill; *Jews in Michigan*, by Leo M. Franklin; and *The Governmental Organization of Michigan, 1760-1787*, by Nelson Vance Russell, are articles in the Winter Number of the *Michigan History Magazine*.

The December, 1938, issue of the *Journal of the Illinois State Historical Society* contains the following articles and papers: *The Role of Chicago Czechs in the Struggle for Czechoslovak Independence*, by Joseph Jahelka; *The Stage Career of Buffalo Bill*, by James Monaghan; *Governor Altgeld Pardons the Anarchists*, by Harvey Wish; and *An Illinois State Agent in Washington — The Activities of Harry Dewitt Cook, 1865-1871*, by Robert D. Ochs.

Nebraska History for April-June, 1938, contains a number of essays which won prizes in the 1938 contest of the Native Sons and Daughters of Nebraska. The first three are: *The Story of a Government Land Claim in Nebraska*, by Thurman A. Smith; *The Home in the Cedars*, by Florence B. Kortman; and *Thirty-two, Twenty-one, Seventeen*, by Marcia C. Smith. There is also *The Fort Kearny Block House*, by Col. John F. Franklin.

The Non-sectarian Clause in the Charter of Beloit College, by Robert K. Richardson; *Social Life in Wisconsin: Pre-Territorial through the Mid-Sixties*, by Lillian Krueger; and *Some Recollections of Thomas Pederson* are three articles in *The Wisconsin Magazine of History* for December, 1938. There is also *Abner Morse's Diary of Emigrant Travel, 1855-56*, edited by Bayrd Still and William Herrmann, and an editorial comment on *Turner's Early Writings*, by Joseph Schafer.

The Kansas Historical Quarterly for November, 1938, contains the following four articles: *The Old Plum Grove Colony in Jefferson County, 1854-1855*, by William John Meredith; *John Brown and the Manes Incident*, by James C. Malin; *S. C. Pomeroy and the New England Emigrant Aid Company, 1854-1858* (concluded), by Edgar Langsdorf; and *Removal of the Osages from Kansas* (concluded), by Berlin B. Chapman.

The Indiana Historical Bureau has recently published as Volume

XXIII of the *Indiana Historical Collections*, *The Moravian Indian Mission on White River*, edited by Lawrence Henry Gipson. The material consists of diaries and letters covering the period from May 5, 1799, to November 12, 1806. The documents were translated from the German by Harry E. Stocker, Herman T. Frueauff, and Samuel C. Teller.

The Conference of State and Local Historical Societies has published in pamphlet form the *Proceedings* of the Conference held at Chicago on December 28, 1938. The publication includes: an account of the business transacted; *The Historical Society's Use of the Radio*, by Robert W. Bingham; *Opportunities for Historical Research in the Chicago Area*, by Pierce Butler; and *Southern Historical Agencies — A Program of Action*, by C. C. Crittenden.

Spoons and Dippers — Prehistoric Winnebago Culture Pottery, by Arthur P. Kannenberg; *New Wisconsin Museums*, by Ruth J. Shuttleworth; *Indian Tree Myths and Legends*, by Dorothy Moulding Brown; and *An Enigmatic Copper Artifact*, by Gerald C. Stowe, are articles in *The Wisconsin Archeologist* for December, 1938. *Halvor Lars Skavlem*, by Charles E. Brown; *Problems in Physical Anthropology in Wisconsin*, by Alton K. Fisher; *Indi-Eiken*, by Martha B. Watkins; and *Triangular Arrowpoints*, by Charles E. Brown, are articles in the issue for January, 1939.

The March number of *The Mississippi Valley Historical Review* contains the following papers and articles: *Trade Between the Windward Islands and the Continental Colonies of the French Empire, 1683-1763*, by Clarence P. Gould; *The Attack Upon West Point During the Civil War*, by Harry Williams; *Post-Civil War Precedents for Recent Railroad Reorganization*, by Albert V. House, Jr.; *Theodore Roosevelt and the Election of 1910*, by George E. Mowry; *Passerat de la Chapelle in the American Revolution*, by Louise P. Kellogg; and *Two Unpublished Letters of Jefferson Davis*, contributed by Alfred P. James.

Intrinsic and Environmental Factors in American Population Growth is the general subject of a series of papers presented at a symposium which was arranged by the Population Association of

America, which are printed in the *Proceedings of the American Philosophical Society* for February 15, 1939. Among these are: *Agriculture and Current Population Trends*, by Conrad Taeuber; *The Social Environment as a Factor in Population Growth*, by Warren S. Thompson; and *Prospective Development of Cultural Patterns in Rural America and Their Possible Influence on Population Trends*, by Carl Cleveland Taylor.

The Northwest Territory Celebration Commission has published a supplemental text for school use under the title, *History of the Ordinance of 1787 and the Old Northwest Territory*. The booklet was prepared under the direction of Harlow Lindley, Norris F. Schneider, and Milo M. Quaife, with the coöperation of the Federal Writers' Project. There are seven chapters, dealing with the pre-Ordinance period, the history of the Ordinance, the first settlement, the beginnings of government, growth of settlements, evolution of the Northwest Territory, and the significance of the Ordinance of 1787. There are maps, illustrations, and a bibliography.

The Norwegian-American Historical Association has recently issued Volume X of the *Norwegian-American Studies and Records*. It contains the following monographic articles: *Language and Immigration*, by Einar Haugen; *Two Early Norwegian Dramatic Societies in Chicago*, by Napier Wilt and Henriette C. Koren Næseth; *A School and Language Controversy in 1858: A Documentary Study*, translated and edited by Arthur C. Paulson and Kenneth Bjørk; *A Newcomer Looks at American Colleges*, translated and edited by Karen Larsen; *The Norwegian Quakers of Marshall County, Iowa*, by H. F. Swansen; *The Main Factors in Rølvaag's Authorship*, by Theodore Jorgenson; and *Magnus Swenson, Inventor and Chemical Engineer*, by Olaf Hougen. Jacob Hodnefield contributes a sixth installment of *Some Recent Publications Relating to Norwegian-American History*.

IOWANA

The Medico-Legal Aspects of the Blood Test to Determine Intoxication, by Mason Ladd and Robert B. Gibson, is one of the articles in the January number of the *Iowa Law Review*.

Iowa Tries Homestead Tax Exemption, by C. A. Crosser, is one of the articles in the *National Municipal Review* for March.

Ezra Stiles Ely — Benefactor of Jefferson Medical College, by Tom Bentley Throckmorton, is an article in *The Journal of the Iowa State Medical Society* for March.

The Iowa Federation of Music Clubs published the volume entitled *Musical Iowana 1838-1938* which was reviewed in the January number of THE IOWA JOURNAL OF HISTORY AND POLITICS.

George D. Stoddard is the author of *The Second Decade*, a review of the work of the Iowa Child Welfare Research Station for 1928-1938, which appears in the *University of Iowa Studies*, No. 366, Number 58 in the *Aims and Progress of Research*.

Differential Mobility Within the Rural Population in 18 Iowa Townships, 1928 to 1935, by Ray E. Wakeley, is published as Research Bulletin 249 by the Agricultural Experiment Station of the Iowa State College of Agriculture and Mechanic Arts.

The series of historical sketches on Davenport by Ralph W. Cram was continued from December 18, 1938, to March 12, 1939. They deal with the Democratic presidential campaign of 1932 and with the author's flying experiences as well as with aviation history generally.

Charles A. Ficke, Public Citizen, by Marie Meyer; *Early Transportation and the Plank Road*, by Remley J. Glass; and a continuation of *Place Names of Des Moines County*, by T. J. Fitzpatrick, are the three articles in the January number of the *Annals of Iowa*. A shorter article is *Dedication of a Tri-State Boundary Marker*.

Two Prices For Farm Products, by Geoffrey Shepherd; *The 1938 AAA Program in Iowa*, by Walter W. Wilcox and Roger P. Matteson; *Iowa People on the Move*, from a study by Ray E. Wakeley; and *Short-Circuiting the Butter Middleman*, by William H. Nicholls, are articles in the *Iowa Farm Economist* for January.

Disadvantaged Classes in American Agriculture, by Carl C. Taylor, Helen W. Wheeler, and E. L. Kirkpatrick, forms Social Research Report No. VIII, published by the United States Depart-

ment of Agriculture. No. IX of this series is *Analysis of 70,000 Rural Rehabilitation Families*, by E. L. Kirkpatrick.

A Guide to Estherville, Iowa, Emmet County, and Iowa Great Lakes Region, compiled by the Federal Writers' Project of Iowa, has recently been published under the sponsorship of the Estherville Chamber of Commerce. It includes a description of the present city, an historical sketch, an account of the Estherville Meteorite, descriptions of industry and agriculture, tours, and statistical information.

A Guide to Burlington, Iowa, one of the local guide books issued under the direction of the Federal Writers' Project, has been recently published. It was sponsored by the Burlington City Council. In addition to the information concerning the history, points of industry, people, roads and highways, and activities, the seventy-two page booklet contains a number of attractive pictures of the city and its environment.

Down One Hundred Years, by L. Dale Ahern, is a partly imaginative account of pioneer life. The first part, "Always Westward", is fiction based on pioneer stories. Part two is "True Tales of the Pioneers" and is made up of stories of events in Decatur County. The third part is a series of historical sketches of Decatur County by various writers. At the close of the book are "Thumbnail Biographies" of settlers who came to Decatur County before 1870.

The Historical Records Survey of the Federal Works Progress Administration has recently published an additional Iowa volume of the *Inventory of Federal Archives in the States*. This one, designated as Series III, Department of the Treasury, Number 14 Iowa, includes data on the records of the Office of the Commissioner of Accounts and Deposits at Des Moines; the Office of the Comptroller of the Currency at Des Moines; the Bureau of Customs at Des Moines; the Bureau of Internal Revenue at Cedar Rapids, Council Bluffs, Des Moines, Dubuque, Mason City, Ottumwa, Sioux City, and Waterloo; the Bureau of Narcotics at Des Moines, and the Procurement Division at Des Moines.

The Iowa Agricultural Experiment Station of the Iowa State College of Agriculture and Mechanic Arts at Ames has recently published the second number of Volume I of *Contributions from Iowa Corn Research Institute*. This includes discussions of the following subjects: "The Probable Effect of the 1938 Agricultural Adjustment Act upon the Supply and Price of Corn", by Oris V. Wells, Floyd J. Hoskins, Leo M. Christensen, and Clifford Gregory; "New Developments That May Affect the Corn Industries", by Merle T. Jenkins, W. B. Newkirk, and Henry G. Knight; "The Effects of Imports Upon the Agricultural and Industrial Demand for Corn", by Alonzo E. Taylor, A. E. Staley, Jr., and Harry Hunter; and "The Effect of Federal and State Regulations on the Utilization of Corn Products", by W. G. Campbell, Frederick V. Waugh, and John B. Newman.

SOME RECENT HISTORICAL ITEMS IN IOWA NEWSPAPERS

Portrait of Nancy M. Dunlap Briggs (Mrs. Ansel Briggs), in the *Cherokee Chief*, October 28, 1938.

Samuel J. Kirkwood episode, by Kent Pellett, in the *Des Moines Register*, October 30, 1938.

Pioneer experiences of Mrs. Joseph Chase, daughter of Cedar Falls founder, in the *Waterloo Courier*, October 30, 1938.

Dred Scott sat in Iowa shack, by Kent Pellett, in the *Des Moines Register*, November 6, 1938.

An old Greene County mill, in the *Jefferson Bee*, November 8, 1938.

Personal data on A. B. Funk and Geo. D. Perkins, reprinted from the *Sioux City Journal*, October 16, 1938, in the *Milford Mail*, November 10, 1938.

Some early Fayette reminiscences, in the *Fayette County Leader*, November 10, 1938.

Passing of the river packet, by Malcolm Bayley, reprinted from the *Christian Science Monitor*, in the *Des Moines Register*, November 10, 1938.

Indian days and early history of Webster County, by Margaret Haire, in the *Graettinger Times*, November 10, 1938.

Newspapering in pioneer days, by Harvey Ingham, in the *Des Moines Register*, November 12, 1938.

Recent excavation of mounds on Reid Hunt farm near Toolesboro, in the *Muscatine Journal*, November 12, 1938.

Sketch of the life of Judge D. M. Anderson, in the *Albia News*, November 14, 1938.

Sketch of the life of Frank D. Jackson, in the *Davenport Democrat* and the *Des Moines Register*, November 17, 1938.

Marker for Black Hawk's grave, in the *Fort Madison Democrat*, November 18, 1938.

Baron Lahontan's book on North America, in the *Des Moines Register*, November 20, 1938.

Sketch of the life of James Barbour, Civil War veteran, in the *Mason City Globe-Gazette*, November 22, 1938.

Some Primghar history, by O. H. Montzheimer, in the *O'Brien County (Primghar) Bell*, November 23, 1938.

H. M. Huntoon of Des Moines helped supervise construction of first telegraph line across Iowa, in the *Iowa Falls Citizen*, November 24, 1938.

Cane belonged to one of Iowa Band, in the *Burlington Hawkeye-Gazette*, November 26, 1938.

Oliver C. Coomes, Iowa's dime novelist, by Kent Pellett, in the *Des Moines Register*, November 27, 1938.

Career of Henry O. Talle, by Jack Fleischer, in the *Oelwein Register*, November 28, 1938.

"Zach" Taylor chased Iowa settlers, by Kent Pellett, in the *Des Moines Register*, December 4, 1938.

First bridge over Missouri built fifty years ago, in the *Sioux City Journal*, December 4, 1938.

Contemporary officeholders, including Tom E. Martin, Henry O. Talle, Benton F. Jensen, Karl LeCompte, B. B. Hickenlooper, Fred D. Everett, and Jessie Parker, by Cliff Millen, in the *Des Moines Register*, December 5, 6, 7, 8, 9, 13, 14, 1938.

Sketch of the life of Kate Hubbard, daughter of Northwest Iowa's first Congressman, in the *Sioux City Journal*, December 6, 1938.

Bess Streeter Aldrich sets new novel in Cedar Falls, in the *Cedar Falls Record*, December 6, 1938.

Some early railroad history, by Harvey Ingham, in the *Des Moines Register*, December 7, 1938.

Early days at St. Ambrose College recalled by A. J. Shulte, in the *Davenport Democrat*, December 8, 1938.

Death of Alfred H. Stapleton ("Cap, the town poet"), in the *Des Moines Register*, December 9, 1938.

Seventieth wedding anniversary of Mr. and Mrs. Amos Spangler, in the *Adair News*, December 9, 1938.

Sketch of the life of Irving B. Richman, by Harvey Ingham, in the *Des Moines Register*, December 10, 1938.

Death of Mrs. Mary Conger, 102, in the *Marshalltown Times-Republican*, December 10, 1938.

G. G. Inman, curator of the museum collection in Sioux City library, in the *Sioux City Journal*, December 11, 1938.

Sketch of the life of Annie Wittenmyer, in the *Des Moines Register*, December 11, 1938.

Some Webster County pioneer history, in the *Graettinger Times*, December 15, 1938.

The Halland Settlement (continued), by Claus L. Anderson, in the *Stanton Zephyr*, December 8, 1938, January 19, 26, February 2, 9, 16, 23, March 9, 16, 1939.

Organization of the Polk County Historical Society, in the *Des Moines Register*, December 18, 1938.

Indian Umpachotah dines with W. H. Ingham, by Kent Pellett, in the *Des Moines Register*, December 18, 1938.

Thomas D. Murphy calendar firm, Red Oak, celebrates fiftieth anniversary, in the *Des Moines Register*, December 18, 1938.

Leander McCants, Ottumwa Civil War veteran, is dead, in the *Ottumwa Courier*, December 19, 1938.

Some Mount Pleasant history in directory of 1867, in the *Mount Pleasant News*, December 20, 1938.

Old times in Adel, by Frank L. Sweeley, in the *Adel News*, December 21, 1938.

Series of historical articles on Dubuque County, by Federal Writers' Project, in the *Dubuque Telegraph-Herald*, December 21, 23, 25, 1938, January 4, 8, 11, 13, 15, 18, 20, 22, 1939.

The founder of Atlantic, Franklin H. Whitney, by Kent Pellett, in the *Des Moines Register*, December 25, 1938.

Sketch of the life of Mrs. Naomi Howard, 100-year-old pioneer, in the *Webster City Freeman-Journal*, December 27, 1938.

"Iowa's First Christmas", historical Christmas display at Waterloo home, in the *Waterloo Courier*, December 28, 1938.

Iowa admitted to Union ninety-two years ago, on December 28, in the *Washington Journal*, December 28, 1938.

History of the Springville School, in the *Central City News-Letter*, December 29, 1938.

Sketch of the activities of F. O. Ellison, retiring judge, in the *Anamosa Journal* and the *Anamosa Eureka*, December 29, 1938.

Iowa weather observations were begun one hundred years ago, by Robert Bliss, in the *Carroll Herald* and the *Fort Dodge Messenger*, December 29, 1938, and the *Ames Tribune-Times*, December 30, 1938.

The financial condition of Iowa County in 1854, in the *Marengo Pioneer-Republican*, December 29, 1938.

Judge James D. Smyth retires after fifty years of public service, in the *Burlington Hawkeye-Gazette*, December 31, 1938.

James DeLand recalls experiences as judge, in the *Storm Lake Pilot Tribune*, January 5, 1939.

St. Anthony's chapel, near Ft. Atkinson, "smallest church in the world", in the *Traer Star-Clipper*, January 6, 1939.

Death of C. E. Walters, judge and former State Representative, in the *Des Moines Register*, January 7, 1939.

Asahel A. Johnson, 97, is active printer, in the *Des Moines Register*, January 8, 1939.

A. Don Parsons owns large collection of arrowheads, in the *Davenport Democrat*, January 8, 1939.

Relic collection of Tim Erickson, in the *Glenwood Opinion-Tribune*, January 9, 1939.

Death of Peter Woodring, Civil War veteran, in the *Waterloo Courier*, January 9, 1939.

"Putting Madison County on the map", by Cal Ogburn, in the *Winterset Madisonian*, January 11, 1939.

Sketch of the life of Charles H. Ashworth, Polk County pioneer, in the *Des Moines Tribune*, January 11, 1939.

Death of E. J. Heaton, former State Representative, in the *Creston News Advertiser*, January 12, 1939.

Sketch of the life of Stanley Conn, former State legislator, in the *Cedar Falls Record*, January 14, 1939.

Grave of Isaac Cody, father of Buffalo Bill, found at Pine Knob, Kansas, in the *Davenport Democrat*, January 15, 1939.

Location of *Dubuque Visitor* office, in the *Dubuque Telegraph-Herald*, January 15, 1939.

Death of Mrs. William Beardshear, widow of former president of Iowa State College, in the *Des Moines Tribune*, January 16, 1939.

Personal recollections of early days in Adel, in the *Adel News*, January 18, 1939.

Death of Byron W. Preston, former chief justice of Iowa Supreme Court, in the *Des Moines Tribune*, January 18, 1939.

Six towns in Van Buren County are one hundred years old, in the *Cantril Register*, January 19, 1939.

Some Jefferson County history, by Richard C. Leggett, in the *Fairfield Ledger*, January 19, 31, February 15, 1939.

History of the Congregational Church at Keosauqua, in the *Keosauqua Republican*, January 19, 1939.

Mrs. H. Wormhoudt, of Pella, is only surviving member of Scholte colony, in the *Pella Chronicle*, January 12, and the *Knoxville Express*, January 19, 1939.

Sketch of the life of Judge G. W. Burnham, in the *Vinton Times*, January 20, 1939.

Edwin G. Moon, United States district attorney for Southern District, dies, in the *Des Moines Tribune*, January 23, 1939.

Some Muscatine history, in the *Muscatine Journal*, January 24, 1939.

Pictures of Circuit and District Judges of Twenty-first District from 1859 to 1939, in the *Sheldon Mail*, January 25, 1939.

Governor Charles A. Sprague of Oregon was Columbus Junction resident, in the *Columbus Junction Gazette*, January 26, 1939.

Edward G. Barrow, baseball executive, recalls days in Des Moines, in the *Des Moines Register*, January 27, 1939.

Rare Bible display at meeting of Iowa Society of Mayflower Descendants, in the *Ames Tribune*, January 30, 1939.

Organization of the Pocahontas County Historical Society, in the *Des Moines Tribune*, February 1, and the *Pocahontas Record-Democrat*, February 2, 1939.

Steamboating on the Des Moines River, in the *Cantril Register*, February 2, 1939.

Dubuque *Times* "proposed" Dubuque for United States capital in 1864, in the *Dubuque Telegraph-Herald*, February 2, 1939.

Three new oats named after Iowa counties, in the *Maxwell Tribune*, February 2, 1939.

Replica of first schoolhouse in Iowa to be built, in the *Farmington News-Republican*, February 2, 1939.

Plan for replica of old Fort Des Moines, in the *Des Moines Tribune*, February 8, 1939.

G. L. Venard, former State legislator, dies, in the *Sheldon Mail*, February 8, 1939.

Historic Iowaville, by Cleo Dulin, in the *Cantril Register*, February 9, 1939.

First community forest in Iowa at Corydon, in the *Glenwood Opinion-Tribune*, February 9, 1939.

Death of Mrs. J. D. Kneedler recalls activities of Sioux City's golden era, in the *Sioux City Journal*, February 10, 1939.

Gerrit Klay, former vice consul of The Netherlands, dies at Orange City, in the *LeMars Globe Post*, February 13, and the *Sheldon Mail*, February 15, 1939.

Some prominent men in Dallas County sixty years ago, in the *Dallas County (Adel) News*, February 15, 1939.

Washington's first store opened October 17, 1839, in the *Washington Journal*, February 16, 1939.

HISTORICAL ACTIVITIES

The Fourth Annual Meeting of the Southern Historical Association was held at New Orleans on November 3-5, 1938. The Association began the publication of *The Journal of Southern History* in 1935.

The Texas Memorial Museum at Austin was opened to the public on January 15, 1939. The building was financed in part by the sale of Texas Centennial half dollars. In 1935 the State legislature appropriated \$300,000 for the building and \$225,000 for the collection and installation of exhibits, which will include both historical and scientific objects.

The thirty-second annual meeting of the Mississippi Valley Historical Association will be held at Memphis, Tennessee, on April 20-22, 1939, with headquarters at the Claridge Hotel. William C. Binkley, of Vanderbilt University, is chairman of the program committee. The general subjects to be covered are: North-South Relations in the Mississippi Valley; Materials for Research in the South; Spanish Interests in the Lower Mississippi Valley; The Abolitionist Movement; The Changing Function of the Middle West in American Democracy; Regional Problems within the Great Plains Area; Aspects of American Foreign Policy in the Late Nineteenth Century; and Some Phases of Town Life in the Ante-bellum South.

Mr. Ira C. Oehler of St. Paul was elected president of the Minnesota Historical Society at the annual meeting of the executive council of the Society held on January 16, 1939. Professor Lester B. Shippee of the University of Minnesota and Judge Julius E. Haycraft were chosen vice presidents, Mr. Julian B. Baird Treasurer, and Dr. Theodore C. Blegen secretary and superintendent. Officers are elected every third year. The executive council is made up of thirty persons chosen at the annual meeting of the Society. The program at the meeting included the following pa-

pers and addresses: "Local Historical Activity in Minnesota in 1938", by Bertha L. Heilbron; "Local History Work in Grant County", by William M. Goetzinger; "The WPA and Local History Work in Minnesota", by Mildred Law; "The Writing of Local History", by Edgar B. Wesley; "Some Frontier Institutions", by LeRoy G. Davis; "A Scientist Looks at History", by E. M. Freeman; "Early Observations on Minnesota's Game Animals", by Evadene Burris Swanson; "The Minnesota Historical Society in 1938", by Theodore C. Blegen; and "The Humanity of the American Indian", by Walter S. Campbell.

IOWA

The Polk County Historical Society was organized on December 17, 1938. E. R. Harlan, formerly Curator of the Historical Department of Iowa, was chosen president. J. E. Howard was elected vice president, I. H. Tomlinson secretary, and H. C. Plummer treasurer. Harvey Ingham was elected honorary president.

A meeting of citizens of Pocahontas County was held at Pocahontas on February 1, 1939, to discuss the organization of a Pocahontas County Historical Society. The group decided to organize and elected the following temporary officers: W. W. Harris, president; Mrs. J. H. Pollock, vice president; A. L. Schultz, secretary; and F. E. Hronek, treasurer. Annual dues were fixed at fifty cents a member.

THE STATE HISTORICAL SOCIETY OF IOWA

On March 18, 1939, Dr. Jacob A. Swisher, Research Associate of the State Historical Society of Iowa, presented an illustrated lecture, "Iowa Historic Sites", before the rural teachers of Johnson County, at the courthouse at Iowa City.

Dr. William J. Petersen, Research Associate of the State Historical Society of Iowa, spoke at the Davenport Municipal Art Gallery on January 20, 1939. His subject was: "Cultural Aspirations in Iowa a Century Ago". On February 23rd Dr. Petersen spoke before the Iowa City Philatelic Society on "Iowa Postmarks". "The

Capitals and Capitols of Iowa'' was the subject of his address before the University of Iowa Alumni at Centerville on February 27th. On March 20th he spoke on ''Centennials in Iowa History'' at the fortieth annual conference of the Iowa Daughters of the American Revolution at Des Moines. Dr. Petersen read a paper before the Prairie Club at Des Moines on March 25th, entitled ''The Mississippi River Through Many Eyes''.

The following persons have recently been elected to membership in the Society: Mr. W. H. Bartley, Iowa City, Iowa; Mr. Robert C. Clark, Ames, Iowa; Mr. Thomas Farrell, Jr., Omaha, Nebraska; Mr. C. F. Flemming, Spirit Lake, Iowa; Mr. Lawrence A. Hard, Iowa City, Iowa; Rev. Anthony Haverkamp, Pella, Iowa; Mr. Brenton B. Henderson, South Pasadena, Calif.; Mr. Chas. H. Korn, Davenport, Iowa; Mr. Henry McSweeney, Westgate, Iowa; Mr. Roy B. Martin, Des Moines, Iowa; Miss Elizabeth A. Moeller, Davenport, Iowa; Mr. Charles S. Rogers, Mt. Pleasant, Iowa; Mr. Gilbert Sanders, Postville, Iowa; Miss Eula Van Meter, Iowa City, Iowa; Mr. John J. Wagner, Cedar Rapids, Iowa; Mr. Marion P. Wormhoudt, Washington, D. C.; Mrs. Emma Anderson, West Liberty, Iowa; Miss Mary Ann Baker, Davenport, Iowa; Mr. A. E. Carroll, Davenport, Iowa; Miss Esther Eloise Chesire, Chicago, Illinois; Mr. Bartholow V. Crawford, Iowa City, Iowa; Miss Gertrude Hill, Greenfield, Iowa; Mrs. Leslie K. Hull, Waverly, Iowa; Mr. J. J. Monnett, Williamsburg, Iowa; Mr. D. C. Poshusta, McGregor, Iowa; Mr. Oney Fred Sweet, Hollywood, Illinois; Mr. Gray Alan Wilson, Cedar Rapids, Iowa; Mr. Charles Carey, Chicago, Illinois; Mr. Wesley T. Carroll, Blencoe, Iowa; Mr. James M. Chamberlin, Davenport, Iowa; Mr. W. W. Harris, Pocahontas, Iowa; Mrs. Esther Beatty Ketchum, Urbana, Illinois; Mr. Clark E. Lovrien, Britt, Iowa; Mr. O. P. Malcolm, Pocahontas, Iowa; Mr. David Middleton, Truro, Iowa; Mrs. Lois Mills, Mt. Pleasant, Iowa; and Mr. Harold Simmers, Eddyville, Iowa.

NOTES AND COMMENT

The Methodist Episcopal Church at Fayette celebrated the Iowa Centennial anniversary by special services on November 20, 1938.

Mrs. Carrie Chapman Catt celebrated her eightieth birthday in New York on January 9, 1939. A series of photographs depicting her life and episodes in suffrage history were thrown on a screen at the luncheon. Mrs. Catt was born at Charles City, Iowa, taught in the public schools there, and began her suffrage work there.

Negro History Week, February 5-11, was observed in Iowa by a number of programs, before church, civic, and literary groups. Mrs. S. Joe Brown was chairman of the activities for Iowa. On Tuesday of the following week, February 14th, a pageant entitled "The Negro in History" was presented at St. Paul's African Methodist Episcopal Church in Des Moines.

Professor Louis B. Schmidt, of the Iowa State College of Agriculture and Mechanic Arts, will return to the University of Texas for the 1939 summer session to teach courses in "Foreign Relations of the United States, 1898-1939" and "History of American Agriculture". Dr. V. Alton Moody, also of Iowa State College, will give courses at the University of Texas summer session on "History of the Old South".

Song of Years, a new novel by Bess Streeter Aldrich, presents in the form of fiction events which took place in the vicinity of Cedar Falls (Sturgis Falls) and Waterloo (Prairie Rapids). The time is the twelve years from 1854 through the Civil War. The author was born in Cedar Falls and attended the State Teachers College there. Some of the material for this novel came from the clippings and scrapbooks of Roger Leavitt of Cedar Falls.

John Carl Parish, formerly Associate Editor of the State Historical Society of Iowa, died at Los Angeles, California, on January 13, 1939. He was born at Des Moines, Iowa, on July 25, 1881, and

was a graduate of the Iowa State Normal School at Cedar Falls in 1902. In 1905 he received the B. A. degree from the State University of Iowa and in 1908 he received the Ph. D. degree from the same institution. While a student at the University Mr. Parish wrote the words for "Old Gold", the University song. Dr. Parish was professor of history at Colorado College from 1914 to 1917, served in the Intelligence Section of the A. E. F., and at the close of the war returned to Iowa City where he was Associate Editor of the State Historical Society and lecturer in Iowa history in the State University of Iowa. He was the first editor of *The Palimpsest*, the monthly magazine which was begun in 1920. In 1922 Dr. Parish went to the University of California at Los Angeles, becoming professor of history there in 1927.

Dr. Parish was equally well known as a writer and editor. He was the author of *The Man with the Iron Hand*, and of the biographies of Robert Lucas, John Chambers, and George W. Jones, published by the State Historical Society of Iowa. He also contributed articles to a number of periodicals, including *The Yale Review*, *The Mississippi Valley Historical Review*, and *The Palimpsest*, and was one of the founders of *The Pacific Historical Review*. In 1908 Dr. Parish married Ruth Leavitt Davison who survives him. He is also survived by a son, David Stuart Parish.

CONTRIBUTORS

LEONORA SCHOLTE was born in Pella, Iowa, the daughter of Dr. and Mrs. Henry Keables. Dr. Keables was physician to one of the first caravans to cross the plains in forty-nine. His wife, Hattie Atwood Rose, was a descendant of one of the Minute Men of Revolutionary fame. Most of Leonora's childhood was spent in Pella and there she attended Central College. She married Henry, the elder son of Dominie Scholte, and he took her as a bride into the historic Scholte home where she has lived for over sixty years. She is, therefore, well versed in the history and traditions of the Holland colony; and through her efforts much of historic value has been preserved throughout the years.

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MURAL PAINTING IN IOWA

The purpose of this essay is to interpret and evaluate mural paintings in Iowa and to indicate their relation to the development of mural painting in America. The term "mural paintings" is interpreted to mean pictures on a wall, whether done directly on the plaster in the mediums of fresco, fresco-secco, tempera, encaustic, and spirit fresco, or painted on canvas which is pasted on the wall.

In the process of true or "buon" fresco the muralist lays over the rough plaster a very fine mixture, made like the preceding coats of sand and lime or cement, but of the highest quality and absolutely clean. Of this last mixture he puts as much on as he can finish painting in a day. As the colors, which are ground in water, penetrate the surface of the plaster and combine with it, a thin crust of carbonate of lime forms over the plaster and fixes them within it.

Fresco-secco, or dry fresco, differs from this method in that the finishing coat of plaster is first allowed to dry and is then saturated with lime water before the colors are applied, while in tempera the colors are mixed with the white or the yolk of an egg or both or with glue, gum, or juice of the fig tree, and spread on the dry plaster. The encaustic process requires the application of heat to the wall since wax is used as the binding medium. In a modification of this method, known as spirit fresco, the wax is thinned with spirits of turpentine or oil of spike.

Painting in oil on canvas is the most commonly used type in this country since no distinction was made at first between easel and wall painting, and since, until recently, the artist was ignorant of other processes. Painting on can-

vas has the advantages of permitting the artist to work in his studio instead of under the confining conditions that a scaffold often entails and of allowing the easy removal of the paintings, if this is desired. Furthermore, it protects the paintings from saltpetre, a disease of walls which has been the principal cause of the destruction of many masterpieces done directly on the wall.¹ On the other hand it has the disadvantages of darkening due to the varnishes used, and, unless waxed, of presenting a shiny and glaring surface which in certain lights makes the picture undiscernible.

The mural painter has to cope not only with the inherent difficulties of his medium but also with the peculiarities of the structure to be decorated. His first problems concern the style and function of the building and the character of the other decorations. The solution of these requires co-operation with the architect, sculptors, and other painters in making the work harmonize in style, color, and subject matter with the general scheme of the architecture. For instance, symbolical figures with their flowing curved lines, so prevalent in wall decoration about the turn of the century, would not look well in a modern skyscraper with simplified planes and straight lines; neither would the pale tonalities of a Puvis de Chavannes blend with dark woodwork or rich and colorful decorations, nor would the frivolous and gay subjects suitable for a theater or ballroom be appropriate in a church.

The muralist's next step is to fit his composition into the space to be decorated, a practice contrary to that usually followed by easel painters who fit their canvas to the composition. Edwin Howland Blashfield classified the various shapes to be decorated as wide and narrow pendentives, collar beneath the dome and the dome crown, lunette and depressed lunette, square, rectangle, and rectangle with

¹ Gardner Hale's *Fresco Painting*, p. 4.

rounded ends.² The position of these spaces again presents problems, since the distance from the spectator and the lighting of the building affect the size of figures as well as the breadth and style of working and the intensity of colors. These difficulties are still further complicated by the rapid construction of modern buildings which allows the mural painter no opportunity to study the lighting effects, points of view, and distances in the room which is to contain his work.

There also arises the question of maintaining the flat character of the wall, so that it may have the appearance of supporting a cornice. During the early Renaissance, when fresco painting was at its height, Giotto and his followers kept the wall flat because their knowledge of perspective was extremely limited. Though they composed the figures in three dimensions they placed them parallel to the picture plane and against a two dimensional background, thus preventing a window from being opened in the wall. Michelangelo, however, and the later painters who had full command of the laws of both aerial and linear perspective, paid no heed to the wall's architectural function, and at times went to the extreme lengths of painting it away altogether.³

Not until the latter half of the nineteenth century, with a renewed interest in Italian primitives and the formulation of theoretical standards of good mural decoration by Puvis de Chavannes, was the practice of flat wall painting revived. Much talk and writing about "keeping the wall flat" and about not "making a hole in the wall" followed. The development of abstract design aided the movement

² Edwin Howland Blashfield's *Mural Painting in America*, 2 plates between pp. 6 and 7.

³ H. G. Beyen's *Andrea Mantegna* ('S-Gravenhage, Martinus Nijhoff, 1931), Plates XVI, XX, XXI; Georg Gronau's *Correggio* (Stuttgart und Leipzig, 1907), pp. 27, 59, 99.

which continued to gain momentum until a few years ago, when Thomas H. Benton and others revolted against the abstractionists and deliberately strove for the third dimension in both figures and setting, thus reverting to the practice of the late Renaissance of destroying the architectural character of the wall. Though this is not considered good from the architect's point of view, the use of two or of three dimensions is doubtless a matter of preference to be decided upon by the painter, if not otherwise specified.

MURAL PAINTING BEFORE THE WORLD'S COLUMBIAN EXPOSITION

The first mural paintings in this country were executed, not to decorate public buildings, as is usually the case today, but to beautify the homes of the colonial aristocracy. The majority of these paintings are to be found in New England, some in Virginia, and a few in Charleston and New Orleans.

The first serious effort to decorate a public building was made in 1817 when \$32,000 was voted by Congress for four historical panels to be painted by John Trumbull in the National Capitol at Washington.⁴ These were not mural paintings in the true sense of the word, but rather easel pictures in heavy frames placed on the wall. Commissions for four similar panels were given to John Vanderlyn, William Powell, John Chapin, and Robert Weir.⁵

The first mural painters in America worthy of the name were John La Farge and William Morris Hunt. Both studied with Thomas Couture in Paris and both did much

⁴ C. H. Caffin's *The Story of American Painting*, p. 304. For illustrations of the originals see J. H. Morgan's *Paintings of John Trumbull at Yale University*, pp. 37, 53, 57, 63.

⁵ Edward Bruce and Forbes Watson's *Art in Federal Buildings*, Vol. I, pp. 15, 16.

to initiate the French manner of painting in America. Couture had a number of followers, the best known of whom were Cabanel and Carolus-Duran. Among the Americans to study under the latter were John Singer Sargent, Kenyon Cox, Douglas Volk, and Carroll Beckwith. Sargent became the leader of the Couture tradition in England and America, and Benjamin Constant, one of his French students, in France. Constant in turn became the master of Bert Phillips and Charles A. Cumming, two men to be considered later with Cox and Volk as painters of murals in Des Moines.

Another branch of the academic tradition was upheld by Léon Gérôme who dominated the *École des Beaux Arts* for many years. Like Jean Ingres he believed in the supremacy of line over color, but like Couture he realized that the classical tradition was dying out. He therefore tried to give it new life by introducing genre subjects. His American students who were later to do murals for Iowa buildings were Kenyon Cox, who also studied under Carolus-Duran, and William de Leftwich Dodge. Edwin Howland Blashfield did not actually work in his studio but received criticisms from him.

The conservative phase of the school was represented by Léon Bonnat, and with him scholasticism perished. It was under him that Blashfield studied.

La Farge and Hunt advocated the union between architecture and mural decoration. In colonial days the architect gave no thought to the decoration of the walls when he was constructing a building. If the patron desired to have his walls painted, he hired some one to do it after the architect was through. Later, in Trumbull's generation, when there was an almost complete disappearance of mural painting, the wall came to be considered as a background for pictures which were put into heavy frames and hung or

placed against it. This idea persisted until Hunt, La Farge, and Henry H. Richardson, the architect, returned from Paris and spread the doctrine of the unity of the arts. They believed that decorative painting and sculpture should be planned as an integral part of the structure at the time of its building.

Richardson put his theory into practice when, in 1876, as architect of Trinity Church, Boston, he gave La Farge charge of the decorative scheme. La Farge had assistants at Trinity, but the designs and color scheme were under his direct supervision, and he in turn conferred with the architect.⁶

At the time that La Farge was painting his decorations for the New York churches the State of Iowa was building a new Capitol at Des Moines. The Board of Capitol Commissioners gave to August Knorr, a Des Moines decorator, full charge of designing the decorations. He planned for the ceiling of the Supreme Court Room three large panels to be surrounded by one large and six small medallions. After the designs were approved by R. S. Finkbine, one of the Commissioners, they were sent to Germany to be painted on canvas by Fritz Melzer, who was then at the height of his popularity as a decorative painter.

Upon the receipt of the paintings, the Board of Capitol Commissioners entered in the minutes of the meeting for April 14, 1886, a bill for \$949.76 along with a brief description of each painting.⁷ They remained on the ceiling of the room occupied by the Supreme Court until 1904 when the building was partly burned and the paintings somewhat damaged by smoke and water. As no place was found for them in the scheme of decoration when the building was re-

⁶ Bruce and Watson's *Art in Federal Buildings*, Vol. I, p. 9.

⁷ Ida M. Huntington's *Art at the Capitol* (Manuscript at the Historical Building, Des Moines), p. 2. This may not have been the only payment made to Melzer.

modelled, they were removed by T. I. Stoner, who was in charge of the redecorating,⁸ and placed in the garret. There they lay forgotten until plans were being made for the decoration of the State Historical Building. At that time, the Curator of the State Historical Department recalled the paintings and requested that a search be made for them and that they be placed in the new building. This was done, and they may now be seen in the Autograph Collection Room of the Historical Building. Charles A. Cumming, a Des Moines artist, restored them.⁹

It was at the time of renewed interest in the paintings that Mr. Harlan wrote to Mr. Knorr for information regarding the canvases. Mr. Knorr replied as follows:

Napa, California, March 28, 1914

Mr. Edgar R. Harlan, Curator,
Des Moines, Iowa.

Dear Sir:

Acknowledging the receipt of your esteemed letter of March 11th, which was directed to my Kentucky home, but sent from there to my present domicile.

I take pleasure to give the requested information in regard to the paintings on the ceiling of the Supreme Court of the Iowa State Capitol.

When I had the honor to be trusted with the decorating of that room, I made several sketches which I rendered to Mr. Finkbine for his judgment.

The motive of these sketches was founded on the purpose for which the room was intended. The color scheme of the whole decoration dark and sombre, with only the panels impressive through their allegoric paintings.

That I succeeded in this, [is evident from] your description of same in the annex of your letter which is written exactly in the spirit of composition, and to which I have nothing to add.

Except that I was personally inspired when I composed picture

⁸ *Annals of Iowa* (Third Series), Vol. VIII (1908-1909), pp. 314, 315.

⁹ *Annals of Iowa* (Third Series), Vol. VIII, p. 315.

No. 3, of Shakespeare's sentence in Henry IV: "Rebellion in this land shall lose his sway," etc.

Your further inquiry in regard to Fritz Melzer, the artist who painted the pictures, and a biography of him is very simple. Melzer was born in Freiburg, a town in the Province of Silesia, about 1837. After learning his trade as fresco painter in Schweidnitz with Karl Hoffman, he went to Berlin and worked himself up from the ranks like most all great artists (f. I. Anton von Werner, Adolf Menzel, Duzette and others).

Melzer's work is not historic, just plain decorative figure work. One of his colossal canvases (may be 12x24') of which he was especially proud, I saw in a Jewish meat market in Berlin, representing Moses giving the laws to his people in the desert. That picture was much admired. He also did some work under direction of Raurash Weseman, Architect of the Berlin Rathhaus (City Hall).

But most of his work is on ceilings in private houses all over Germany.

He was much in vogue as decorative artist at the time he painted those pictures for the Supreme Court Room for the Iowa State Capitol.

Respectfully,

Aug. Knorr¹⁰

We have already seen that four large canvases and six smaller ones make up this set.¹¹ Each of the large canvases is now numbered. The first represents Columbia sitting on her throne. Below her is a globe over which soars the American eagle, holding in his beak a streamer with the motto, "E Pluribus Unum". To Columbia's left is Justice who shares with her the homage paid by the patrons of the States who come bringing their children, the Territories. Iowa, a special favorite of Columbia, is sitting on the steps of the throne with a club and a coat of arms, ready to defend Columbia. The figures are grouped over the top of the globe in a semi-circular design.

¹⁰ Huntington's *Art at the Capitol* (manuscript), pp. 4, 5.

¹¹ *Iowa Official Register*, 1898, pp. xii-xvi.

In number two, Justice and Peace are represented as ruling over the land and bringing prosperity, plenty, culture, and happiness. Rebellion is put down by Justice, whose face resembles that of General Grant. This picture is inferior to the preceding one in unity, for there is much scattered detail which has not been brought into close relationship with the main figures in the composition.

In the third canvas, Justice is seated on her throne, while to her left stands Columbia, always ready to sustain her decisions. At the right of Justice a woman rejoices that the decision is in her favor. The seated figure at the right is grieving because the decision was against her, but is somewhat consoled by the fact that the decision was rendered according to law. To the left is seated a mother who is explaining the laws to her son. A too obvious balance in the last two groups makes the composition uninteresting. In each group appears a woman, a child, and a book, in slightly different positions, it is true, but without enough variety to break the monotony. More displeasing is the wide unfilled space at either end of the canvas. This same feature is found to a greater degree in number four and in the smaller canvases, but in these one feels that the space is an integral part of the composition.

Painting number four is the principal picture around which the six smaller medallions were grouped. The theme throughout is Agriculture, celebrating Iowa's greatness as a farming State. In the larger picture Ceres, the goddess of agriculture, is reclining with a sickle in her hand. Two genii are at the left and behind her; one carries a scythe, the other is binding the grain. It is a rather pleasing but not an impressive painting. In the center of each of the smaller canvases is a genius representing some phase of agriculture. Each harmonizes with the other and with the larger panel in subject, color-scheme, and composition.

The colors of the entire set are subdued and drab in tone, with a definite brownish cast. However, those who saw them in their original place said that they harmonized with their surroundings. In style they belong to the academic tradition of the latter half of the nineteenth century in which inspiration and originality are almost entirely lacking. The designs have no special merit and, in fact, are often monotonous. In subject matter they exhibit the academic practice of the day, an inheritance of the Renaissance, of using classically draped figures to represent abstract qualities such as Justice, Rebellion, and Peace.

THE WORLD'S FAIR GENERATION: PSEUDO-CLASSICISM

Not until the World's Columbian Exposition at Chicago in 1893 was mural painting taken seriously in America. The importance of this event lay not in the quality of the work produced, for on the whole it was not good, but rather in the interest that was aroused, the example that was set of coöperation among architects, sculptors, and painters, and the practice that was given to some of the most promising painters of the time. Francis D. Millet, who was in charge of the painting, summoned, among others, C. Y. Turner, J. Alden Weir, Edwin Howland Blashfield, Kenyon Cox, Edward Simmons, and William de Leftwich Dodge as assistants.¹²

Soon afterwards commissions were given to decorate the new library in Boston. The work of the highest merit was done by Puvis de Chavannes, already referred to as reviving the practice of retaining the flat appearance of the wall in his paintings.¹³ During the time that this work was progressing in Boston, commissions increased rapidly.

¹² Pauline King's *American Mural Painting*, pp. 65, 66. See also illustrations of sketches for paintings on pp. 71, 73, 75, 77, 79, 85, 86, 87, 89, 91.

¹³ King's *American Mural Painting*, illustrations on pp. 95, 100-103.

State Houses, courthouses, banks, theaters, clubs, and private houses were embellished with murals. The largest undertaking of the time was the decoration of the Library of Congress, significant, in the first place, because spaces for mural paintings were planned at the time of its erection. In the second place it proved that murals may cost no more than expensive marble, inlaid woods, and gilded bronze.¹⁴

There followed commissions to decorate the old Waldorf-Astoria Hotel, the Manhattan Hotel, and the Appellate Court Building, all in New York City, and the State Houses at Boston, St. Paul, Harrisburg, and Des Moines. The murals at Des Moines consist of one large panel by Blashfield for which he received \$10,000 and eight lunettes by Cox who was paid \$8,000.

Blashfield, one of our most prolific mural painters, was born in New York City in 1848. After attending the Boston Latin School he went to Paris in 1867, where, finding Gérôme's studio filled, he studied under Bonnat but received criticisms from Gérôme. He spent a number of years in Europe studying, traveling, exhibiting. While in Florence, where he stayed for eight months, he gave special attention to the works of Donatello and Giotto, becoming much more interested in character and costume than in technique. Returning home in 1881, he established himself in New York City in the Sherwood studios, where he remained eighteen years.

After his decorations for the Exposition buildings at Chicago in 1893, Blashfield's work consisted almost entirely of murals. A survey of his work in this field shows that he developed from a rigid adherence to rules toward a greater freedom in composition and figure style. This progression of style may be divided into four periods. The first com-

¹⁴ Bruce and Watson's *Art in Federal Buildings*, Vol. I, p. 21.

prised the work at Chicago and the paintings of 1896 in the dome of the Library of Congress.¹⁵ They are characterized by the use of symbolic figures, by flatness, carrying power, and strict adherence to scale.

His second period he called his "gridiron stage"¹⁶ from the heavy outlines employed. He continued to paint symbolical figures but introduced with them historical and contemporary personages, while to gain a harmonious effect he glazed his strong colors with quiet tones. The works of this period of his full maturity include "The Power of the Law" (1899) in the High Appellate Court, New York,¹⁷ and "Prudence Binding Fortune" (1901) in the Board Room of the Prudential Insurance Company, Newark, N. J.

In his third stage he developed more robustness and freedom of rendering, though still bound by rules of decoration. Thus his outlines tend to become less distinct and to melt into the general form of the figures, as, for example, in the "Westward" in the Iowa State Capitol. However, in the pendentives of the Essex County Courthouse at Newark, painted in 1906,¹⁸ one year after the work at Des Moines, he returned in some degree to his "gridiron" style. Other decorations of this phase are found in the Citizens Bank in Cleveland (1903), the courthouse at Baltimore (1903), and the Capitol in St. Paul (1904).¹⁹

In his last period Blashfield broke away still more from set rules of composition until, in his panel of the "Graphic Arts" in the Detroit Public Library,²⁰ he freed himself

¹⁵ King's *American Mural Painting*, illustrations on pp. 71, 198, 199.

¹⁶ *The International Studio*, Vol. XXXV (1908), p. lxxiii.

¹⁷ King's *American Mural Painting*, illustration on p. 231.

¹⁸ *American Architect and Building News*, Vol. CIII (February 5, 1913), illustration on p. 75; *The International Studio*, Vol. XXXV (1908), p. lxxvi.

¹⁹ *The International Studio*, Vol. XXVI (1905), p. lxxxvii, Vol. XXXV (1908), illustrations on pp. lxxi, lxxiv, lxxvi.

²⁰ *Arts & Decoration*, Vol. XIX, October, 1923, pp. 18, 19.

entirely from his old formula of a central figure or motif flanked on either side by figures or groups, substituting for this three-part horizontal composition a vertical scheme as in the panel above mentioned and in that of "Music". The figures, too, are less mannered and some show more vitality than usual in his work. This final phase may be said to extend from 1908,²¹ when he did the latter work, up to the time of his death in 1936.

In 1934 he was awarded the President's Gold Medal by the National Academy of Design. He had been elected a member of the organization in 1888 and had served as its president from 1919 until the awarding of the medal.²² He also held the office of President of the National Society of Mural Painters. In addition to his mural paintings, for which he is best known, he has painted easel pictures, designed stained glass windows and mosaics, and written a book on *Mural Painting in America*. He died on October 12, 1936.

Blashfield chose as his subject for the panel in the Capitol at Des Moines the pioneer and the prairie schooner, prominent factors in the development of Iowa.²³ The significance of this subject is obvious. It is especially fitting for a State House, since a building of that nature belongs to the people and what it represents today rests upon what has gone before.

Both present and future are symbolized in the painting by the spirits of Civilization and Enlightenment, represented as floating female figures leading the van in the conquest of the West by cultivation. One holds an open book symbolizing enlightenment, another bears a shield with the

²¹ *Fine Arts Journal*, Vol. XXIII (1910), p. 286.

²² *The Art Digest*, January 15, 1934, p. 14.

²³ *American Architect and Building News*, Vol. LXXXIX (1906), p. 1574; *The International Studio*, Vol. XXXV (1908), illustration (detail) on p. lxxv.

arms of the State of Iowa upon it, while two others carry a basket of seeds which they scatter to symbolize the change from wilderness to ploughed fields.

Behind the wagon and floating also in air are two more female figures, one holding a model of a stationary steam engine and the other an electric dynamo to represent the advancement to come with the men who follow the pioneer and his family, and who are seen to the right of the picture through the stalks of corn. The buffalo skull at the left suggests the prairie as the pioneers found it, while the melons, pumpkins, corn, etc. at the right, among which a farmer and young woman stand, represent the new civilization they leave behind.

One of the problems the artist had to solve was where to place the driver of the oxen. If Blashfield placed him in the conventional position on the left of the oxen, he would have thrown the composition out of balance; if the group were made to move to the right of the canvas they would appear to be going east instead of west, thus defeating the underlying motive of the painting. Hence the solution was to have the driver momentarily leave his place, a liberty permissible in a work intended to beautify and symbolize rather than record, and to place him to the right of the oxen. Another liberty was taken in showing a very small child keeping pace with the men and women on foot. Although such a feat is physically impossible, artistically speaking a small figure was needed in just that place. A dog would have filled the space, but two dogs already appeared in the picture, and hence the figure of a child better served the purpose.

Blashfield himself describes the composition and color of his painting as follows:

Considered technically, the dominant motive of the composition of the picture is the festoon or Roman garland. This is carried

out by the planes of light color, commencing at the left with the group of spirits, carried downward by the white bodice of the girl gathering flowers, onward through the mass of light in the center, to the white overdress of the girl leading the child and finally toward the right and upward, in the figures of the farmer girl and the spirits of Steam and Electricity. The dark accents in the composition are furnished by the three men grouped together and the skirt of the flower-gathering girl.

The hour chosen for the subject is the late afternoon, since Westward suggests into the setting sun. The scheme of color of the picture is based upon this choice of hour, being in the main made up of orange-pink sunset light and its natural complement bluish shadows, with a few spots of dark blue and red-brown given as aforesaid by the costumes of the men and the skirt of the kneeling girl.²⁴

The colors serve not only to bring out the idea of the picture but to make it harmonize with the cream-tan and dull orange-red of the walls and with the light woodwork and the mosaic by Frederick Dielman above it. As a decoration the painting is good, for it is appropriate in subject matter, color, composition, and style. The first two have already been noted. Compositionally the two-dimensional character of the work maintains the flatness of the wall while the diluted classical style is in the same vein as the eclectic classicism of the architecture. Yet as a work of art it lacks originality and inspiration. Repose is needed in wall decoration, it is true, but not, as here, a lifeless repose.

However, some may, like Welker Given, wish to read into this lifelessness a bit of pleasing fancy. Mr. Given wrote as follows for *The Mail and Times*:

Blashfield calls up the realms of fairy where we behold not only pioneers but the art glory of the future Iowa. Nowhere in his picture is there any exertion of strength or force. Even the sleek well-fed oxen hardly seem to be pulling; the prairie schooner

²⁴ The interpretation is that given by the artist in L. G. Lasher's *Biennial Report on Public Buildings and Property*, 1916-1918, p. 7.

glides on as if moved by the "angel band" rather than the cattle, the very dogs are utterly subject to the woman with a wand. The suggestions of force are all subordinate to the maiden on the white horse. Beautiful feminine figures hold the front and sides of the picture and all the air above; no choppers, no crag scalers here; the few men have the faces of artists rather than pioneers and are thoroughly subordinate to the prominence of the feminine figures. No rugged lines mar the beauty of the dream-like advance of the women and the graces if they herald prosperity and a ripened civilization do not prefigure but present absolutely the coming of high art to the Hawkeye land.²⁵

Criticism complementary to this is contained in a story told by Benj. F. Shambaugh of a very unimaginative pioneer who was introduced to him after a talk he gave on the painting. The old gentleman discredited the work because of the symbolical figures in it and said that when he came west there were no angels hovering over his outfit.

It will be noticed that, in selecting and planning his subject matter, Blashfield painted few pictures in which ideal or symbolical figures were not included. In "Westward", for example, there are six — Enlightenment, Steam, Electricity, and three representing Civilization. In support of this method he says, "No art is good for much unless it is at one and the same time realistic and idealistic, realistic, that is to say like nature, and idealistic, that is to say informed with a sense of beauty, a sense of individual selection from nature, by the creator — the artist." He continues, "We surely want historical decorations, but we also want these symbolical figures because they are beautiful and graceful, and because decorative art needs them peculiarly."²⁶

Though admitting the basis on which he chose his sub-

²⁵ *The High Art of the Prairie Schooner* in *The Mail and Times* (Des Moines, newspaper clipping, no date), p. 5.

²⁶ Blashfield's *A Word for Municipal Art in Municipal Affairs*, Vol. III (1899), p. 588.

jects, few critics today will agree that decorative art requires symbolical figures to lend it grace and beauty. The modern tendency is rather to obtain these qualities by idealizing the real world, as is well illustrated by designs for the murals in the new government buildings at Washington, D. C.²⁷

A second point in Mr. Blashfield's choice of subject is its general obviousness. He believed that "the decoration in a building which belongs to the public must speak to the people — to the man in the street. It *must* embody thought and significance, and that so plainly that he who runs may read."²⁸ This theory did not originate with Blashfield, for the same idea inspired the sculptors of the great Gothic cathedrals and the fresco painters of the early Renaissance.

It will be noticed also that most of Blashfield's symbolical figures resemble each other and, in fact, are reminiscent of the pictures of pretty girls on calendars of thirty or forty years ago, for, though their garments suggest the classical period, their features remain very American. Furthermore, their facial expression depends upon the rôle he wishes them to play — meek for the angel in the "Edict of Toleration" in the courthouse in Baltimore, stern in "Westward", and very stern for law in the "Power of the Law" in the High Appellate Court Building in New York.

Whatever the merit of Blashfield's work as a mural painter, he is important for spreading the principles that led toward better decoration. He made his own works comply with the rules of decoration, and through speeches and writings urged coöperation between architect, painter, and sculptor, as well as among painters themselves. Further, like Puvis de Chavannes, he believed that murals

²⁷ Bruce and Watson's *Art in Federal Buildings*, Vol. I, numerous illustrations.

²⁸ Blashfield's *Mural Painting in America*, pp. 175, 176.

should be subordinate to the architecture. The contrast between this theory and that of certain modern painters was well expressed by Mr. Cortissoz when he said, "we are told we can't be good mural painters unless we subscribe to the hypothesis of Diego Rivera, but I prefer to subscribe to that of Mr. Blashfield, a painter who sees mural decoration not as an opportunity for self-expression, but as a part in the construction of a building."²⁹ A comparison of the works of the two men shows that Blashfield's primary consideration was to make his paintings fit the building for which they were intended while that of Rivera is to express his social theories.

Kenyon Cox, who painted the lunettes for the Capitol at Des Moines, was born in 1856, eight years after Blashfield, at Warren, Ohio, and died at New York in 1919. A wide learning and culture formed his background since his mother was the daughter of Dr. Charles G. Finney, the first President of Oberlin College, and his father was Jacob G. Cox, who achieved distinction in many fields, being at various times Governor of Ohio, Secretary of the Interior under Grant, and President of the University of Cincinnati. Cox received his art education in Cincinnati and Philadelphia and later under Carolus-Duran and Gérôme in Paris. Because he could find no sale for his pictures when he returned from his studies, he was driven into the fields of teaching and writing, and continued in these even after he had made his place in mural painting. The best known of his books are *The Classic Point of View*; *Old Masters and New*; *Painters and Sculptors*; and *Artists and Public*.

His career as mural painter began when he assisted La Farge at Trinity. His first independent work was done at the World's Columbian Exposition where he and Edward Simmons decorated the pendentives of the Manufactures

²⁹ *The Art Digest*, January 15, 1934, p. 14.

and Liberal Arts Building. In 1894³⁰ he was commissioned to decorate one of the four large tympana beneath the dome in the Sculpture Hall of the Walker Art Building at Bowdoin College. He chose the subject "Venice" and, to become better acquainted with the city, he spent several months there studying the great Venetian painters.

For the Library of Congress he did two lunettes, "The Arts" and "The Sciences",³¹ distinctly formal compositions in which he was confronted with the problem of a highly illuminated room with rows of windows set close together. To prevent his paintings from appearing dark and spotted he rendered them in a very high key with extremely light shadows. In the Appellate Court Building, New York, where "The Power of the Law" by Blashfield is located, he painted in 1899 a frieze of symbolical figures relating to law and its benefits.³²

Frank J. Mather, Jr., observed that "From the year 1900 or thereabout Cox's decorative style assumed more urbanity and sureness in design while his color grew richer and more unified."³³ His work at Des Moines done in 1905 profits by this change. Other murals belonging to this later period are "The Beneficence of Law" in the Essex County Courthouse, Newark, New Jersey;³⁴ "The Judicial Virtues" in the Luzerne County Courthouse at Wilkes-Barre, Pennsylvania;³⁵ and "The Light of Learning" in the Public Library at Winona, Minnesota.³⁶

³⁰ Kenyon Cox's *Concerning Painting*, p. 253; *American Architect and Building News*, Vol. LXX (1900), Plate 1297. For a biographical sketch of Kenyon Cox see *The International Studio*, Vol. XXXII, pp. iii-xiii.

³¹ King's *American Mural Painting*, illustrations on pp. 208, 209.

³² King's *American Mural Painting*, illustrations on p. 235.

³³ *Scribner's Magazine*, Vol. LXV (1919), p. 766.

³⁴ *The International Studio*, Vol. XXXII (1907), illustration opposite p. iii.

³⁵ Bruce and Watson's *Art in Federal Buildings*, Vol. I, illustration on p. 18.

³⁶ Blashfield's *Mural Painting in America*, illustration opposite p. 74.

Cox's decorations at Des Moines are placed in eight of the twelve equal arched spaces forming lunettes below the dome of the Capitol, the remaining four spaces being left open. In choosing his subject for the lunettes several problems confronted the artist. First, large figures were needed to carry at a distance of thirty feet; second, the lunettes necessitated placing the figures in reclining or sitting positions if they were to be of the required scale; and third, strong colors were essential to produce a decorative effect. For these reasons an allegorical rather than realistic or historical subject was indicated, and "The Progress of Civilization" was finally chosen as most fitting under the circumstances. Unlike Blashfield's panel, it has for the most part universal rather than local significance, as it traces the history of mankind from prehistoric times to the present.

The first in the series is "Hunting"³⁷ which carries one back in imagination to an early stage of civilization. A primitive man, clothed in a wolfskin with the scalp of the animal over his head, reclines against a rock beneath a pine. He carries a quiver of arrows and holds a lance in his hand, while a half domesticated dog sits at his feet and a dead wild goose lies by his side. An atmosphere of primitive times is evoked by the tense muscles of man and dog and by the alert and listening attitude of the animal.

The pastoral stage is represented by "Herding",³⁸ in which a note of curiosity has largely taken the place of primitive tension. Something has attracted the attention of the herdsman, his cow and swine, and all gaze intently at it. The herdsman, with classical drapery thrown across his body and a rather modern hat on his head, sits on a hillside

³⁷ *Appleton's Booklover's Magazine*, illustration on p. 717 (No volume or year given, in the copy at the Metropolitan Museum Library).

³⁸ *The International Studio*, Vol. XXXII (1907), illustration on p. iii.

holding the pipes of pan. He has interrupted his playing to look at the new object. A staff lies at his side on the stony ground which suggests a New England rather than an Iowa landscape.

In "Agriculture"³⁹ Ceres, the goddess of grain, partly draped in classical fashion, a crown of oats on her head and a sickle in her hand, sits gracefully in a stubble field contemplating the bountiful harvest. Behind her stands a shock of wheat and in front is a cloak on which is lying a gourd water-bottle. With true artistic license Mr. Cox has in the same picture grains which mature at different times, oats, wheat, and corn, his purpose being to indicate the variety of crops raised in Iowa.

In the lunette of "The Forge",⁴⁰ the industrial age, that of coal and iron, is symbolized by a muscular young man seated before an old fashioned smithy studying a working drawing of the object he is to make. The artist's fondness for the nude and his ability to portray it is here well illustrated.

Having traced civilization through the hunting, pastoral, agricultural, and industrial phases, the artist now turns to a series of subjects which may be considered as attributes of the industrial age and contributing to its progress, rather than definite stages in themselves. Industry could make little progress without commerce to transport its raw products and manufactured goods. The artist therefore shows us Commerce, a female figure dressed in gold and white with the winged headdress and Caduceus of Mercury. She leans upon a pile of sacks, the wares of commerce, and directs a child representing Transportation in removing them.

A second factor in the advancement of industrialism is

³⁹ *The International Studio*, Vol. XXXII (1907), illustration on p. vii.

⁴⁰ *The International Studio*, Vol. XXXII (1907), illustration on p. v.

Education, and the latter is hence symbolized by a mother seated on a bank teaching her child to read from a large book. Mr. Cox writes in his description of this lunette, "In the tranquil landscape beyond, as elsewhere in the series, the artist has felt at liberty to introduce some features of the landscape he best knows and loves, that of his own country home in New England, but he has so simplified it as to approximate the abstract or universal."⁴¹

Another important factor in industrial progress is Science. Here it is not the intention of the artist to represent scientific thought alone, but thought in general, the whole life of the intellect. In the words of the artist, "The scene is the parapet of a house by moonlight. The lamp of truth burns brightly and a single planet shines in the quiet sky. In the left corner is a terrestrial globe, emblem of the world-wide nature of the studies in which the figure is engaged. At the right is a pile of folio volumes — the records of the wisdom of the past. The figure, a stalwart man in draperies of dim blue, is sunk in brooding contemplation."⁴²

The last picture in the series represents Art, "the highest form of energy displayed at the zenith of civilization in all ages", and for this reason art may be considered a separate stage in the progress of civilization. History shows that when individuals or nations have progressed to the stage where the necessities of life no longer occupy all their attention, they turn to the arts — music, painting, sculpture, and architecture. Music is represented in this lunette by a violoncello, painting by a palette and brushes, and sculpture and architecture by a classical building decorated with statues.

In the personification of Art, an ideal figure, the artist

⁴¹ Lasher's *Biennial Report on Public Buildings and Property*, 1916-1918, p. 11.

⁴² Lasher's *Biennial Report on Public Buildings and Property*, 1916-1918, p. 11; *The International Studio*, Vol. XXXII (1907), illustration on p. iv.

has combined innocence and purity with power in a female form partly draped in a glowing gold and crimson robe, wearing a golden wreath, and holding a mirror of polished metal which reflects the light of the sky to man. The artist explains that he made this panel as brilliant as possible in contrast with the graver tone of "Science".⁴³

When Mr. Cox was asked to state what he believed to be his best picture, he wrote as follows concerning the series, and the "Art" lunette in particular: "I consider my work in mural painting the best and most characteristic part of my productions, and the series of decorative lunettes just completed for the State capitol of Iowa at Des Moines, the best of my mural painting. The series represents 'The Progress of Civilization' and if I were to choose one picture of the series it would be the culmination in the lunette entitled 'Art'. My reason for this choice is simply that the picture more nearly realizes my ideal of the combination of sumptuousness of decoration with purity of design and severity of style than anything else I have done".⁴⁴

Though Cox's work betrays a conscious striving for "purity of design and severity of style", it is these very characteristics that give it a greater mural quality than Blashfield achieved in many of his works. A comparison of the works of the two men at Des Moines makes this evident. It is also noticeable that though the works of both men harmonize in color with their surroundings the Cox lunettes are deeper and richer in color and repeat the tones of the other decorations and of the wall in a more intense degree. Red predominates, while blue, purple, and gold also appear. The green grass and the blue sky with white clouds serve as foils to the numerous warm colors and provide a unifying note throughout.

⁴³ Lasher's *Biennial Report on Public Buildings and Property*, 1916-1918, p. 11; *The Strand Magazine*, Vol. XXXII, illustration on p. 498.

⁴⁴ *The Strand Magazine*, Vol. XXXII, illustrations on pp. 498, 499.

Naturalistic backgrounds, which are simplified in design, were introduced for the same reason as in Pompeiian wall paintings — to give through the use of the third dimension an illusion of greater space. Moreover, in order to give carrying power at a distance, one large figure was used in each composition; and by placing these with their backs to the openings, which alternate with every two lunettes, they appear to serve as buttresses to the open arches and form a rhythmic line about the rotunda. As a whole they make a pleasing decoration, harmonious in line, color, and style with the architecture and surrounding decorations.

Cox belonged to the same tradition as Blashfield, yet his work is more dignified and formal; and though he grew toward a greater breadth of style, he never achieved the freedom that Blashfield did in his later work. He was a strong champion of the great traditions of painting and was recognized for many years as the leader of conservative and academic teaching in this country. He was much feared by his younger and more individualistic contemporaries, for he had no time for fads or the anarchistic methods in which restraint is removed and the pupil goes his own way. As a teacher he gave a thorough academic training of such rigorous nature that many of his students became discouraged and sought easier masters. His artistic work, while academically correct and technically finished, seems lacking in the originality and depth of feeling which marks the works of the masters.

A third mural painter of the period who ranks close to Blashfield and Cox was Edward E. Simmons. He painted historical as well as symbolical subjects, but since the majority of his work is pseudo-classical in character, he will be discussed here rather than with the historical painters.⁴⁵ When one considers his family connections and the environ-

⁴⁵ See below, pp. 254–263.

ment in which he was reared, it may seem a little strange that Edward Simmons became an artist, for he was cousin to Ralph Waldo Emerson and grew up in the literary group composed of Emerson, Hawthorne, and Thoreau. The Old Manse from which Hawthorne "plucked his mosses" at Concord, Massachusetts, was the place of his birth in 1852. Graduating from Harvard with honors, he spent three years travelling in the West, his first stop being at Cincinnati where he met Frank Duveneck, known as the master of the West. He now realized that the thing he wanted most to do was to paint, and we later find him studying art in Boston and still later in Julian's studio in Paris where Lefebure and Boulanger were teaching. He spent some time painting in Brittany, France, and in Cornwall, England.

After remaining abroad more than ten years, an opportunity to return to America came in the form of an invitation from his former class to design a memorial window at Harvard College. His next important task was the decoration of the dome of the Liberal Arts Building at the Columbian Exposition, where his success soon won for him a commission to decorate the Criminal Court Building of Oyer and Terminer in New York City. Here he chose for his subject "Justice", symbolized by a dignified figure holding the scales in one hand and a globe in the other. On the left of Justice three panels represent Liberty, Equality, and Fraternity, while on the right appear the three Fates.⁴⁶ Then came a commission for nine paintings for the Library of Congress. In each he pictured a muse and in some he added genii to help portray the character of the principal figure.⁴⁷ For the Astor Gallery of the old Waldorf-Astoria Hotel, New York, he painted in gay colors "The Seasons"

⁴⁶ King's *American Mural Painting*, illustrations on pp. 147, 150, 151.

⁴⁷ King's *American Mural Painting*, pp. 174-178.

and "The Months"⁴⁸ which are now located in the new building. In the Appellate Court Building, where Blashfield and Cox are represented, his "Justice of the Law" pictures a merciful and kind judge in place of the usual stern and exacting figure.⁴⁹ At St. Paul he painted one of the four panels representing "The Progress of the American Spirit in the Northwest",⁵⁰ the other three being done by La Farge, Blashfield, and Cox. At the Panama-Pacific Exposition in 1914 he executed in the Court of the Universe two murals, poetic in feeling and treatment, expressing the "Romance and Adventure of the Atlantic".⁵¹

In the same year Simmons painted two historical pictures, "The Battle of Concord" and "The Return of the Battle Flags", for the State House in Boston. Two years previously he had painted for the Polk County Courthouse, Des Moines, one of four lunettes depicting the early history of the county. Bert Phillips executed the first in the series, "The Indian Before the Coming of the White Man"; the second, "The Fur Trading Period", was painted by Douglas Volk; Charles A. Cumming did the third, "The Departure of the Indians from Fort Des Moines", and Simmons concluded the series with a picture of the women of Polk County presenting a flag to the local troops at the beginning of the Civil War.

Simmons writes as follows in his book of reminiscences concerning his commission for this work: "at Des Moines, Iowa, I was given a long and narrow half-moon panel, twenty-five or thirty feet in length and only about five feet in width at the center, and they *would* have for a subject, the Presentation of the Flag to the First Regiment that

⁴⁸ King's *American Mural Painting*, illustrations on pp. 244, 245.

⁴⁹ King's *American Mural Painting*, illustrations on p. 230.

⁵⁰ *The International Studio*, Vol. XLII (1910-1911), illustration on p. 189.

⁵¹ *Scribner's Magazine*, Vol. LVI (1914), illustration on p. 287.

went to the Civil War. Of course, I couldn't get in a human figure and a flag in the proper way, so I made an awkward girl holding it and letting it sag to the ground."⁵²

Russell Cowles, who did two panels for the Register and Tribune Building at Des Moines, was not so pessimistic about the result as was Simmons, the artist. In writing for a Des Moines newspaper Cowles commented upon the painting as follows: "The composition of the picture is satisfying because it lends itself well to the rather unusual shape of the panel. The two central groups attract the interest at once, and the eye, after scanning the rest of the picture and getting a general impression of soldiers and women and children, is unconsciously led back to the central figure in white, presenting the flag to the officers of the company."⁵³ Though an examination of the picture shows that the composition is much better suited to a rectangular space than a lunette, the artist must be given credit for doing his best in a difficult situation.

Not only was Simmons confronted with the problem offered by the peculiar shape of the allotted space but also with that of producing a picture equally effective when seen from a distance on the second floor or at close range on the fourth. This problem, common to all four painters, was solved quite successfully.

Mr. Cowles continued his impression of the Simmons painting by saying: "If we now examine the individual figures we shall find that their action is very expressive and yet simple and dignified. There is no self-consciousness, no affectation in their pose. The volunteer company on the left shows an amusing variety of types and characters, while on the other hand, the women and children, in the quaint dress of the day, serve perhaps more than anything

⁵² Edward E. Simmons's *From Seven to Seventy*, pp. 270-273, 331, 332.

⁵³ *The Register and Leader* (Des Moines), Sunday, January 5, 1913, p. 10.

else to carry us back in imagination to that period in our history which furnished the artist with his theme.”⁵⁴ And, in fact, Simmons’ work, though realistic in appearance, well fits the modernized classical architecture and at the same time lends it ornament, harmonizing with the light tan and green tones of the walls and with the naturalistic color scheme of the other paintings. It forms, with the other three lunettes of the group, a pleasing decoration appropriate to a courthouse in commemorating the history of the county.

Simmons believed beauty to be the sole aim of art and joined with Blashfield and Cox in abhorring shortcuts, fads, and all but a thorough training in fundamental principles. Though his inspiration is uneven, he at times reaches greater aesthetic heights than any of his contemporaries, as his work at St. Paul demonstrates; for this last, in contrast to his earlier symbolical painting, shows much originality and imagination. His early work suggests pictures painted of his fellow-citizens costumed to take part in a pageant, with hairdress, features, and expressions realistic. And indeed this tendency to impart to symbolical themes a contemporary tone served him well in historical compositions where his aim was to give a true picture.

EARLY TWENTIETH CENTURY: HISTORY AND REALISM

Bert Phillips, painter of Indian subjects, and the portrait painters, Douglas Volk and Charles A. Cumming, have already been mentioned in connection with Edward E. Simmons,⁵⁵ as doing historical paintings in the Polk County Courthouse, Des Moines. Phillips, who was commissioned to portray “The Indian Before the Coming of the White Man”, was well fitted for the task since he is a specialist in

⁵⁴ *The Register and Leader* (Des Moines), Sunday, January 5, 1913, p. 10.

⁵⁵ See below, pp. 250-253.

Indian subjects. His interest in the Indian dates back to about 1900 when he and E. L. Blumenschein travelled through the southwest, finally settling at Taos, New Mexico. Other painters soon joined them, but it is largely due to Phillips, since he lives there the year round, that Taos is today a recognized art center, sending out annual art exhibits to the chief cities of the country. His murals consist, in addition to the one in Des Moines, of a decoration in the San Marcos Hotel, Chandler, Arizona, and three panels in the Capitol at Jefferson City, Missouri.

In his Des Moines lunette Phillips portrayed what he believed to be the chief characteristic of the Indian — his hospitality. This idea he carried throughout his composition, both in the major figures, two chiefs greeting each other, and in the minor figures, women grouped about to receive the guest; it continues with young men playing their musical instruments and preparing for the dance, the building of a tepee as a lodging for the guest, and the stretching of a buckskin to be presented as a gift when the visitor departs. Though the colors are realistic, one wishes they were a little stronger to accord with the deeper tones of the walls. However, the harmony with the Volk painting opposite is very noticeable and pleasing.

Volk continued the Indian theme by representing Indian life after the coming of the white man. The center of his composition is occupied by two fur traders bargaining with an Indian for a pelt. A squaw seated near the Indian is physically a part of the central group but psychologically belongs to the group on the right which is composed of women preparing articles for trade and a young Indian returning from the hunt. To the left the presence of a priest shows that religion as well as the occupation of the Indian changed with the coming of the white man. In the background flow the Des Moines and Raccoon rivers, signi-

fyng the future site of the city of Des Moines. Volk, like Phillips, has treated the Indian very sympathetically and has idealized certain phases of his life. His color scheme is pleasing, the ivory tints of the high lights blend with the light tan of the walls, while the rich but not bright tones of blues, browns, and plum used with the blue sky and olive green foliage give a realistic effect that harmonizes with the other paintings.

The artist spent about a year painting the picture, which is thirty-five feet in length and eight feet in height. Part of the work was done in Volk's New York studio and part in his summer home in Maine. Russell Cowles assisted him in transferring part of the drawings to the canvas and in painting some of the details.⁵⁶

Like Blashfield and Cox, Volk set up high standards of achievement, and considered certain of the tendencies current at the time of his visit as neither new nor good. In speaking to the students of the Cumming School of Art, Des Moines, he said: "What the cubists claim to be new is merely an echo of ancient Egyptian art. The tendency of the last few years to cut loose from all tradition will be art's ruin if it is not stopped. Science cannot afford to ignore the past. The effort is not put forth today by even the best artists that was put forth by the old masters. Students are consequently much more lax . . . Too much haste is reflecting itself in even the effort for the attainment of the beautiful."⁵⁷

The reason for Volk's position can be easily understood when one considers his own training. At the age of fourteen he accompanied his parents to Rome where he studied in the Saint Luke Academy. Three years later he went to Paris to study under Gérôme, with whom Cox was to study

⁵⁶ *The Register and Leader* (Des Moines), November 9, 1913.

⁵⁷ *The Register and Leader* (Des Moines), November 10, 1913.

in a few years and from whom Blashfield was already receiving advice. His perfection of form and definiteness of outline is due partly also to the influence of his father, Leonard Wells Volk, who was a sculptor. Though his favorite subjects deal with colonial days, such as "The Puritan Mother", "Accused of Witchcraft", and "The Belle of the Colony",⁵⁸ he is best known for his portraits of Lincoln, in which he was inspired by the stories of his father who had modelled a portrait of Lincoln from life and made casts of his face and hands.⁵⁹ Among his other portraits are Dr. Felix Adler,⁶⁰ King Albert of Belgium,⁶¹ Premier Lloyd George, and General Pershing.

Volk was also well known as a teacher. He was an instructor in Cooper Institute, New York, for five years after returning from Paris, and at various times from 1893 until his death in 1935 he instructed at the Art Students League, New York. In the museum field his work consisted of founding the Minneapolis School of Fine Arts, which he directed from 1886 to 1893, and of assisting in raising nearly three quarters of a million dollars for a municipal art gallery for the same city. He was born in 1856 at Pittsfield, Massachusetts, and died at his home in Maine.

The first artist to be considered in this account of mural painting who was a native of Iowa is Charles A. Cumming. Though born in Illinois in 1858, he is claimed by Iowa, since he lived and worked in the State most of his life until his death in 1932. During the greater part of his boyhood and youth he resided on a farm in Linn County, Iowa, and, after attending Cornell College and the Art Institute at Chicago, he continued his art studies under Boulanger, Lefebure, and

⁵⁸ *The Century Magazine*, Vol. LXVIII (1904), illustration on p. 573.

⁵⁹ Rilla E. Jackman's *American Arts*, Plates LVI, CLV; *The Art Digest*, Vol. X (February 15, 1936), illustration on p. 8.

⁶⁰ *The International Studio*, Vol. LV (1915), illustration supplement, p. lxxiii.

⁶¹ Jackman's *American Arts*, Plate LV.

Constant in Paris. Upon his return to Iowa he established the Cumming School of Art in Des Moines in 1895, and a Department of Graphic and Plastic Arts at the University of Iowa, Iowa City, in 1910, of which he acted as head until 1927.

Mr. Cumming's paintings consist mostly of portraits, nineteen in the memorial collection, Iowa Historical Gallery, Des Moines, and eight in the memorial collection at the State University of Iowa at Iowa City. He also did some landscapes which are now in the Women's Club galleries in Des Moines and in the gallery of the Art Association in Cedar Rapids. He did not regret that he had comparatively few paintings to his credit, for he once said: "My name is not often in the catalogs. My exhibitions are infrequent, but a good many of my young people are crying to be heard. Some of them have already made good. Several now have pictures hung in exhibitions in the east. Prizes have come to many and those who are still groping are hoping to see. All, I think I may say every one, has intensified his love for the beautiful. If some of them never become creative artists, they will still make a discriminating audience, and Iowa needs art lovers, too. Without them, no exhibit can be successful."⁶² Mr. Cumming, like the pseudo-classical painters in Iowa, stood for the conservative element in art and for the French tradition as it was taught in the ateliers of the latter part of the nineteenth century.

Cumming painted but one mural, "The Departure of the Indians from Fort Des Moines", in the Polk County Courthouse. In this he told simply and plainly the story of the Indians leaving the Fort. On the right of the picture a white man and his family have arrived in a boat and are coming ashore, while on the left Indians are leaving with

⁶² *The Des Moines Register*, Sunday, November 12, 1916.

their tepees and ponies. The center of interest is occupied by the leaders of each group, the Indian chief and two white men. The former, who must give up his land, stands dignified and proud in his bright blanket, without sign of malice toward the latter, who have come to take possession of it and who face him calmly and undisturbed. Compositionally the three Indians on the left balance the three whites on the right, while the prominence of the chief balances the two white men in the center. By placing the chief to the right instead of the left the artist has saved the picture from being divided, with Indians on one side and whites on the other. The spots of duller red on the sides not only balance one another, but keep the intense red of the chief's blanket within the picture plane. The entire painting harmonizes well with the color scheme of the room.

An artist who spent considerable time in historical research before attempting to carry on his work was James E. McBurney. He was commissioned in 1923 by the officials of the Federal Bank and Trust Company of Dubuque, Iowa, to adorn their new building with paintings that would portray accurately the early history of Dubuque as well as beautify the building. After seeing some of Mr. McBurney's paintings in Chicago, they believed he was the man to do the work. In contemplating the subject matter for the paintings Mr. McBurney said: "In selecting subjects which will add atmosphere, warmth and decoration to so friendly yet dignified a setting as is the banking room of the Federal Bank & Trust company, it becomes obligatory to choose such as will contribute to the historical education of the youth, create a community spirit, stimulate civic pride, and beautify the room to such a degree that the patron may feel commendable pleasure, and the chance visitor wish to become a depositor."⁶³

⁶³ *The Telegraph-Herald* (Dubuque), November 25, 1923.

The artist spent nearly a year in studying the history and topography of Dubuque and vicinity. During this time he made a number of small sketches of possible subjects before finally deciding upon the following: "Julien Du Buque Being Shown the Lead Mines, 1780"; "The First Steamboat to Pass Dubuque, 1811-1815"; and "The Ferry, 1830-1845". He was aided in obtaining some of the historic details by Milford Chandler of the Historical Department, who permitted him to study the costumes of the Fox Indians, and by Herbert Quick, the author of "Vandemark's Folly", who, in answer to a letter of J. Rider Wallis, cashier of the bank, informing him of the plans for decorating the new building, replied in part as follows:

"The fact that you are making your new bank building a sort of historical monument representing the intensely interesting history of Dubuque and your state is a movement which interests me greatly. It proves that the people of Iowa are beginning to feel the sense of history — and this is a noteworthy thing in the development of any people." ⁶⁴

In the painting representing the first, or mining and trapping, period of the city's history McBurney pictures Du Buque being shown the lead mines. The artist sought to paint accurately not only the costumes but also the topography of the scene which he studied with such thoroughness that he was able to locate almost the very spot upon which Du Buque is supposed to have stood when he discussed the mines with the Fox Indians.

The artist has arranged three groups of figures near the entrance to the mine. The central group, pyramidal in form, comprises Du Buque standing conversing with four Indians, two seated Indians on the right, and an Indian advancing from the left carrying lead. The flanking portions

⁶⁴ *The Telegraph-Herald* (Dubuque), November 25, 1923.

of the composition are tied to this main group by the above mentioned seated Indians, who are physically a part of the central group but who psychologically belong with the figures on the right around the fire, and by the Indian advancing from the left followed by another Indian. One's attention is thus first attracted by the main figures, wanders to the Indians seated about the fire, then jumps to the group at the extreme left and is led back to the center by the Indians carrying lead.

The color scheme is equally interesting. The cream color of Du Buque's buckskin suit holds the center of interest, contrasting with the brown of the Indians on either side, and is repeated in the costumes of various Indians throughout the picture and on the ground where the sunlight falls. The red in the blanket of one of the seated Indians of the central group is too bright, for it tends to detract from Du Buque, but, as a mass of color, it is balanced on the right by the fire and on the left by ornaments and trimmings of the costumes and by the robe of one of the standing Indians where the large amount of black intensifies the comparatively small area of red. Blues, blue-violets, tans, and greens make up the background colors.

In the painting representing the second period of the city's history the artist has pictured Indians gazing with wonder and amazement upon the first " 'Fire Canoe' to push its prow between the banks of the Father of Waters to the very heart of their hunting ground' ".⁶⁵ The artist has succeeded in portraying, through posture and expression, the emotions that these primitive people must have felt — curiosity, fear, mistrust — when they first beheld this strange object. Only three red men are pictured, but they speak for their race. The mounted Indian with large headdress and standard is doubtless a chief, while near

⁶⁵ *The Federal Bank & Trust Company* (pamphlet), p. 10.

him a follower sits and another stands. The setting is a typical scene along the Mississippi River near Dubuque, with bluffs rising on either side. The artist has painted in realistic color and detail the pines, spruces, oaks, weeds, grass, and rocks of the near shore, while through the employment of aerial perspective he has indicated the effect of intervening atmosphere upon the appearance of objects by using for the far side purplish-blue tones and indefinite contours. The chief object of interest, the steamboat, also is blurred in outline.

The third picture shows the coming of civilization in full force. The pioneer arrives with his family to take possession of the Indian's hunting ground. He is not the idealized pioneer that Blashfield pictured, but rather the pioneer settler that one would have met any day fifty or a hundred years ago in the Middle West. The painting follows quite closely Mr. Quick's description in *Vandemark's Folly* of ox-cart travel, as given through his principal character, Jacob Vandemark. The latter tells as follows of the ferry at Dubuque in those early days:

I camped that night in the northwestern corner of Illinois, in a regular city of movers, all waiting their turns at the ferry which crossed the Mississippi to the Land of Promise.

Iowa did not look much like a prairie country from where I stood. The Iowa shore towered above the town of Dubuque, clothed with woods to the top I drove down to the ferry, without stopping for my breakfast. A few others . . . had got there ahead of me, and we waited in line. I saw that I should have to go on the second trip . . . but movers can not be impatient, and the driving of cattle cures a person of being in a hurry.⁶⁶

The artist has stressed the slowness of the cattle not only by showing two men attempting to start one yoke of oxen but also in the lazy attitude of the cattle themselves. The colors follow the same palette as used for the preced-

⁶⁶ Herbert Quick's *Vandemark's Folly*, p. 106.

ing paintings. In the position of the various hues it will be noticed that the red of the man's shirt and the woman's shawl is repeated in the reflection in the water and in the kerchief about the neck of the man behind the first yoke of oxen, while the black dog prevents the eye from oscillating between the two principal masses of red. A diluted red appears again in the oxen, in the trousers of one man, the wagon, and the flowers near the bridge. By means of aerial perspective, distant hills are suggested beyond the wagon to the left.

The pictures possess the good decorative qualities of harmonizing with one another in color, subject matter, and style and with the architecture in color but the realism of the scenes, painted in a tight meticulous style suitable to easel painting, clashes with the large unbroken surfaces and straight lines of the modern architecture. One feels that these pictures should be placed in frames and hung on the wall, rather than attached to it, since they do not form an integral part of the architectural design.

Mr. McBurney has done numerous other murals, many in Chicago. For that city he painted eight panels in the National Bank of Woodlawn, twenty in the D. C. Wentworth School, three of the "Life of George Rogers Clark" in the Parkside School, and fourteen in the Tilden Technical High School. For the State Agricultural Exposition Building, Los Angeles, he executed twelve industrial panels, and in the Women's League Building at the University of Michigan, Ann Arbor, twelve panels entitled "Women Through the Ages".

EARLY TWENTIETH CENTURY: PREDOMINANCE OF DESIGN

The vogue of classical symbolism in mural painting began to wane in the first decade of the twentieth century. Native subjects, as we have seen, became more popular and

the influences of cubism made itself felt in an increasing preoccupation with design. Nevertheless, no sharp dividing line can be drawn between the two periods. William de Leftwich Dodge, for example, continued throughout his career to employ much symbolism, thus differing little from the earlier men in subject matter. Dodge, however, identified himself with the new group the members of which centered their attention upon technique in art rather than subject matter.

Dodge was born at Liberty, Virginia, in 1867 and died in 1935 at the age of sixty-eight. He received his art education in Munich and in Paris under Gérôme, and began his career as mural painter at Chicago in 1893 where he decorated the huge dome of the Administration Building. Like many painters who worked at Chicago his next commission was for the Library of Congress in which he painted four tympana and a ceiling,⁶⁷ the latter especially noteworthy in spirit and action. At the Panama-Pacific Exposition he showed the same qualities in his decorations for the Tower Gate.⁶⁸ In 1920 he executed a series of murals for the reading room of the library of the State Teachers College, Cedar Falls, Iowa. In the Flag Room of the Capitol at Albany he painted twenty-one murals, and for a room in the residence of Arthur Brisbane a very fine series of fourteen panels, allegorical in conception, representing "Europe Through the Ages".⁶⁹ The latter illustrate a tendency, noticeable in recent years, of attempting a fuller concept of a theme by uniting in a single work a number of scenes unrelated in specific time and place yet related in general time and place.

The subjects which Dodge chose for the Iowa murals are

⁶⁷ King's *American Mural Painting*, illustration on p. 216.

⁶⁸ *Scribner's Magazine*, Vol. LVI (1914), illustrations on pp. 282, 283.

⁶⁹ *The Architect*, Vol. XV (September, 1930), illustrations on pp. 563-568.

appropriate locally and to the type of building, for they treat of "Education", "The Glory and Grandeur of Iowa", and "In Memoriam". In the first picture, the artist has drawn from both history and allegory for his characters. Upon the steps of the Temple of Knowledge is seen Knowledge, herself, teaching truth to the world; to her left is Fortune, a result of education, and to the right is Time, a necessary factor in acquiring knowledge and eliminating the incompetent and listless. The child, sole object of education, is taught by his first teacher, his mother.

The material of education, illustrated by representatives of various countries and fields of learning, comprises Greek Civilization personified in Homer who, with his musical instrument, is seated near Fortune, and Roman Civilization represented by Virgil and Dante, grouped with Time. In the background Justinian and Napoleon typify Law, an important part of education; before them appears Shakespeare, representative of Literature, while in the background may be seen Columbus and the Greek philosophers, representing Science, apparently discussing what sciences should be taught.

The large painting on the side wall, entitled "The Glory and Grandeur of Iowa" depends still more upon symbolism. It is divided into three sections: "Agriculture", "The Council of Indians", and "The Commonwealth". In the first scene the artist has represented agriculture by Ceres, goddess of agriculture. It will be recalled that Melzer painted the goddess with sickle in hand, suspended and reclining in air, while Cox showed her in a stubble field, crowned with oats and garbed in classical costume contemplating the harvest. Dodge, with a different conception, portrays her at work plowing with two white oxen representing Action and Labor, both of which are necessary to make the fertile soil yield a bountiful harvest. The Indians

in front and the birds on the ground and in the air represent Iowa before the coming of the white man.

The second panel shows an Indian council, with a large central figure, the Great Spirit, presiding over the meeting. Seated cross-legged upon a platform and wearing a picturesque feather headdress, he holds in his right hand the pipe of peace while with his uplifted left hand he gives approval to the coming of the new civilization to the territory. Before him on the platform are seated two medicine men who interpret his wishes to the people. The members of the council, both white men and Indians, smoke the pipe of peace, while warriors in the background stand guard to see that the council is properly conducted. At the left appears a chief of the Ioway Indians and behind him a warrior in an attitude of peace. At the extreme left an Indian and a white boy have a friendly scuffle while at the extreme right a squaw is preparing the feast which will follow the completion of the ceremonies.

“Agriculture”, as has been seen, represents the importance of the soil for future prosperity and pictures Iowa before the coming of the pioneer; “The Council of Indians” shows the peaceful way in which the white man superseded the Indian in Iowa, and finally “The Commonwealth” signals the departure of the Indian and the coming of civilization to Iowa. In this last composition the State, as an organized institution, is symbolized by a young woman in a chariot drawn by two white horses representing Destiny. Before her, Progress holds a torch as a guide in achieving success. Vegetables, flowers, and grain in the chariot represent Agriculture while Industry and Mining are typified by marching men in the background. To the left are Indians representing the Past, one of whom, not wishing to see the advent of civilization, turns away, while the other shades his eyes the better to view its brilliant arrival.

The scene of the last picture, "In Memoriam", is laid in France at the signing of the Armistice. Peace, the central figure, holds the sword of the Allies upon her lap; behind her to the left stand the Allies with flags furled, while to the right the Americans advance with flags flying. This distinction indicates that whereas the Allies signed a treaty with Germany, the United States has only temporarily suspended hostilities and the troops must be ready at any moment to march into Germany. Technically a state of war continued to exist between the United States and Germany until the treaty of 1921. The Mother Heart of America, seen to the right of Peace, tries to check the soldiers from continuing the war. To the extreme right is shown the chief sufferers in all wars, the Family. The father with shield in hand stands ready to defend his wife and children, while the little son tells his mother that he, too, is ready to fight if need be. Conflict, the group at the left representing Iowa troops in action, is followed by Grief, a mother with her dead boy.

Mr. Dodge's principal aim was to design color patterns with the complements blue and orange in their various hues, values, and intensities. The deep blues of the shadows are rich and intense while those in illumination show light greenish tones. The blues and gray of the ceiling and the walls harmonize with these.

In figure composition the series shows various degrees of merit; the finest is "The Council of Indians" in its nearly circular scheme dominated by the Great Spirit. "In Memoriam", with its three-part horizontal design (a central section with flanking groups), is unusual in having its axial element cast in the form of an upright triangle within an inverted one. The three parts are tied together very successfully by rifles and fifes and by the position and direction of attention of the figures.

In "Education" the composition shows a combination of the centralized and the rhythmical types of designs; Knowledge is seated at the center with two groups of standing figures separated by seated ones on either side of her, while the composition may also be resolved into an alternation of tall and shorter figures. The least interesting schemes are those of "Agriculture" and the "Commonwealth", each planned on the diagonal. In the former the figures move from left to right out of the picture while in the latter they come from right to left into the picture. In this series Mr. Dodge exhibits a freshness of imagination, especially in "The Council of Indians" and "In Memoriam", that makes one feel a new type of mural painting is coming into existence.

A less powerful figure was John Warner Norton who painted four murals in the rotunda of the Woodbury County Courthouse, Sioux City, Iowa.⁷⁰ In subject matter his paintings are appropriate, suggesting the purpose of the building and its location, and commemorating those who served their country at home and abroad during the World War.

The mural over the main entrance, a scene of the administration of justice in a primitive court, reveals the purpose of the building. Justice holds a human heart, symbol of the hopeful tendency to interpret justice as dealing with the problems of human beings, and although the conventional scales appear, they are used as mere decoration for her place of honor. Justice herself is not of the Blashfield, Cox, or Simmons type but a new stylized form created to harmonize with the rather formal design. The men with the halberds who stand guard represent the powers of Law and Government, while the female figure at the elbow of the judge represents emancipated woman. She points to cer-

⁷⁰ *The Western Architect*, Vol. XXX (1921), pp. 15, 16.

tain passages of the law to which she wishes attention given, presumably in regard to a woman standing with a child in her arms who may or may not be a culprit. The glowing disc in the background probably represents Justice and Enlightenment.

The panel to the right of this is a pleasing and restful scene of urban life. It is easy to imagine that the various groups enjoying themselves on a late summer's day are on one of the many hills that are within view of Sioux City and that the outlines of the buildings seen in the distance are those of the city itself. An older woman sits under the tree at the right, dreaming, probably, of the past, while the child is conscious only of the joy of the present. The young man and young woman may, like the child, be finding enjoyment in the present moment or, like the two youths under the tree, be dreaming of the future. The mother approaching with a basket of Iowa apples stops an instant to look with pride upon the two stalwart youths. The artist has divided the background into blue and tan panels of various widths, the latter serving as background for the people while the outline of the distant city appears against the blue. The whole is united by the wall, shrubbery, and branches of the large tree around which most of the figures are grouped. The birds flying about add not only to the decorative quality but also to the restful atmosphere of the scene.

The canvas on the opposite wall represents Farming, the principal occupation of Iowa. A young farmer with a load of hay has just driven into the barnyard where his wife and child with the dog await him. Cattle are standing in the yard and at the extreme left is a gate, probably to the pasture. Trees play an important part in the composition, those with straight trunks of different sizes to the left of the center adding strength to the design and counteracting the horizontal line of the low wall in the center; the small

ash and willow near the wall, and the weeping willow to the right, furnish softer and more graceful lines. The color scheme is the same as in the other pictures, primary tones combined with the neutrals, black, white, and gray. Simplicity, peace, and repose make this picture, like the others, beautiful and restful to look upon.

A balcony cuts deeply into the panel over the stairway, leaving merely a border at top and sides to be decorated. The subject of the picture was suggested by the troubled times of the World War during which the courthouse was built. A man on the right in classical costume and helmet represents the soldier, while the woman on the left signifies the mother, sister, or nurse. The names of the battles in which Sioux City boys took part are in a vivid blue on a gold background. It was possible to obtain a complete list of these because the Armistice was signed a short time before the picture was placed.

These paintings, through their simplified designs in mass and color and the use of local subject matter in two of the panels, "Urban Life" and "Rural Life", show that Norton represents the new tendency in art. The other two, however, are symbolic. Though he has used realistic subject matter, he has idealized it instead of picturing a particular scene. In this idealization he has produced paintings which have something of the quality of Japanese art in their delicacy and simplicity and in this respect find their counterpart in the Sullivanesque and Wright character of the architectural decoration. The harmony in style and color with the other decorations and the flatness of the design all aid in making the paintings appear to be an integral part of the structure and thus good architectural decoration.

Mr. Norton was born at Lockport, Illinois, in 1876. He was reared in a well-to-do home and had begun his college education at Harvard when business reverses changed his

plans. He, thereupon, took up tutoring and later went to Arizona as a cow hand where he joined Roosevelt's Rough Riders. Soon after his return from the war he entered the Art Institute. His early art work was influenced by an older sister who possessed considerable art ability and who had travelled in Japan, studying extensively the art of that country. Among the books that she brought back was Hokusai's *Sketch Book*. John constantly studied it and became adept in dry brush work, a method that led to his beauty of line and his use of continuous lines. To get brushes he made occasional trips to Chinatown. On one such excursion he found a Chinese proverb inscribed in Chinese chirography which meant, "Nothing is difficult when you know how to do it".⁷¹ He purchased it and copied it in Chinese red across the top of his desk. It so inspired him to perfect his technical ability that in his later years the most difficult problems in design and color were done with apparent ease.

Concerning Norton's style Thomas E. Tallmadge wrote: "His work was utterly his own — though its characteristics group him with George Bellows, Rockwell Kent, and Leon Kroll. . . . He had no master and the men whose work is most in common with his are his juniors and yet he was a great teacher and in his youthful days an avid and brilliant student. Though he learned life drawing from Vanderpool, his figure drawings, in which domain he was preëminent, are poles apart from those of his teacher".⁷²

Norton was almost free of outside influences, for he seldom went to galleries and his family and friends always had great difficulty in getting him to exhibit. Tallmadge once heard him say, "the most important thing is not na-

⁷¹ Thomas E. Tallmadge's *John Warner Norton, 1876-1934* (a typed manuscript in the Art Institute Library, Chicago), p. 10.

⁷² Tallmadge's *John Warner Norton, 1876-1934* (manuscript), pp. 2. 3.

ture; it's your picture". A picture should have an "idea" or a purposeful program in the mind of the artist. "A picture that does not express a fresh idea has no right to live in this age", he said.⁷³

About 1912 Mr. Norton began teaching mural painting at the Art Institute and, with a class, decorated some of the South Park field houses. In addition to the work mentioned above he did a monumental terrazzo pavement and waterway in front of the planetarium at Chicago and a series of eight panels depicting the evolution of man for the Logan Museum, Beloit, Wisconsin, which were exhibited at the Century of Progress Exposition, 1933. He died in 1934 in South Carolina.

A native of Iowa, who has done work that can be classed with the paintings of the artists considered in the preceding as well as in the succeeding chapter, but which as a whole goes better with that now under discussion, is Russell Cowles. Mr. Cowles was born at Algona, Iowa, in 1887, and received his college education at Cornell College, Mount Vernon, Iowa, and at Dartmouth where he was graduated *cum laude*. After spending several months in Paris studying art he found that he could get his rudimentary training as profitably in this country. Hence he returned to Des Moines and entered the Cumming School of Art where he said that the students were doing as good work as that done in the more noted schools of the East.

Later Cowles went to New York to study under Cox and Volk and spent one or two summers at the art school at Woodstock and one at the summer home of Mr. Volk where he assisted in painting the "Fur Trading Period".⁷⁴ Winning the Prix de Rome in 1915 he spent three years in Italy where he was greatly influenced by the old masters.

⁷³ Tallmadge's *John Warner Norton, 1876-1934* (manuscript), pp. 3, 4.

⁷⁴ See above, pp. 255-257.

“But”, he says, “when I came back here the modern school of painting seemed more logical. Now I am definitely in sympathy with the modern point of view, though I don’t consider my work extreme”.⁷⁵ The break with classicism was made more complete by two years of travel in the Orient, following which he settled in Santa Fe, New Mexico, where there is an active art colony working in the modern mode.

In a recent interview with a representative of *The Art Digest* Mr. Cowles expressed his views on art education as follows: “In spite of the misfortunes of college and the Prix de Rome, I don’t think my work is either academic or conventional. It is American and modern because I am American and modern. I do not recommend college for any young artist. Our whole system of education is based on the literary, or, perhaps I should say, the archaeological and factual approach of life. During his formative years I think an artist had better remain as far removed from this influence as possible. My biggest burden was our American he-man tradition that art was ‘a lady’s trade.’ That was still the good old pioneer idea in the Middle West when I grew up, but fortunately this attitude has changed. Probably no other section of America today is more ‘art conscious.’ ”⁷⁶

Cowles sees even greater threats to the freedom of the artists of the future when he says: “If certain tendencies continue, such as the prevailing tendency toward collectivism, and with it the suppression of free individual expression, and toward Fascism with its demand for nationalistic propaganda in art, the artist will soon be reduced to a state of slavery. No doubt his technical talents will find employ-

⁷⁵ “Free Artist” Cowles’ Plea, from a clipping from a Des Moines paper, dated February 5, 1935.

⁷⁶ *The Art Digest*, February 15, 1935, p. 13.

ment still, but his free creative spirit, the thing that characterizes him as an artist, will be killed''.⁷⁷

The work done by Russell Cowles is of two types: one realistic and conservative, the other abstract and experimental. He says he is trying in both "to create a heightened sense of reality through a rhythmic organization of space, and believes that abstract painting if approached with an open mind can convey the same feeling of significance, the same character of being, and be as convincing and satisfying as more realistic painting. He further contends that clear expression of rhythmic space is the basic source of all satisfaction in art."⁷⁸ Howard Devree, in commenting on the Cowles' exhibition at the Ferargil Galleries in February, 1935, consisting of New Mexican landscapes and types, still-life, and abstraction, wrote as follows in the *New York Times*: "his work is vigorous, original and not lacking in color. . . . One or two of the landscapes indicate some slight influence of Segonzac or Derain, but all the work is essentially Russell Cowles, versatile American painter."⁷⁹

These words of high praise might not be applied to his two murals in the office of the Register and Tribune Building, Des Moines, which are early works in the pseudo-classical style. True to the traditions of classicism he presented his ideas through symbolical figures. In each of the panels, "The Press Reaching Out for News" and "The Moral Aspects of the Press", a female figure represents the Press and putti (small Cupid-like children) the attributes of the Press.

In the first panel the Press, clothed in semiclassical draperies, reaches for a carrier pigeon. The putto to the im-

⁷⁷ Cowles Sees Threat to Art in *The Des Moines Tribune*, February 4, 1935.

⁷⁸ Cowles Exhibit Reveals Trends in *The Des Moines Register*, November 30, 1934.

⁷⁹ *New York Times*, February 10, 1935, Section 8.

mediate right reflects in his mirror a panoramic view of the daily events. Printing of the news is symbolized by a putto on the left who is operating a primitive press, while Publicity, including Advertising, is characterized by one holding a trumpet. In the second panel the figure of the Press holds a torch representing the illumination of Public Affairs and is guided by Wisdom pointing to an open book. Defence of the ballot box and good government is typified by Courage on the left, holding a sword, while on the right two putti representing Freedom of Speech are discussing questions of social justice. The scenes of both panels are laid in front of a parapet on the edge of a park, the tops of various trees showing in the background.

The compositions are formal and academic, for in the center of each is a female figure and two putti, on the left a putto and some object such as a printing press, sword, or ballot box, which balance two putti on the right. The color scheme of red, violet-red, green, and blue is kept low in key to harmonize with the dark woodwork of the room. These paintings fulfill what Cowles believed at that time to be the two-fold function of a mural. He said, "it must tell a story, and it must serve to decorate the building in which it is placed. The story may be told in a symbolic or allegorical manner or it may be realistic in treatment and represent an actual historical incident."⁸⁰ It is interesting to conjecture the type of decoration Mr. Cowles would paint if given the commission today.

Roland J. McKinney, former director of the Tri-City Art League and now holding the same position at the Baltimore Museum, painted in the chancel of the First Presbyterian Church at Davenport, an ascension in the Byzantine style to harmonize with the Byzantine type of architecture chosen in remodelling the old structure. Byzantine wall

⁸⁰ *The Register and Leader* (Des Moines), January 5, 1913, p. 10.

decoration and modern murals are basically alike in their simplicity, vivid clear colors, and breadth of execution. Some murals of today are like the medieval decorations also in being designed in two instead of three dimensions and in having the folds and contours of figures indicated with decided lines. In these respects the Davenport murals are modern as well as Byzantine in character. The subject and design, too, are thoroughly Byzantine in picturing Christ, the evangelists, apostles, and angels in a rhythmical composition of strong verticals, though not placed in a straight line as is often the case in the early work. Against a deep dull red background the figures are painted in flat tones of intense dark greens, yellows, blues, reds, and some light violet. Only a little shading is noticed in the faces. The coloring is so strong that one wishes to remain in the rear of the church in order to view them in the correct perspective. Though the decoration clashes in style with the stained-glass windows, it does harmonize with the architecture and dark woodwork and forms a strong and simplified decoration.

Dr. Hageboeck of the Davenport Municipal Art Gallery said in part in a letter to Mr. McKinney printed in the *Davenport Democrat* for March 29, 1925:

My candid opinion is that you have produced a real work of art, one that will be a lasting monument both to your technique and your taste. The handling of the faces of the apostles is superb. The expression of quizzical doubt on Thomas's face, the youthful glowing enthusiasm of the young John, the sober earnestness of Peter, struck me forcibly. The figure of Christ is indeed that of a Man of Sorrows, and each of the twelve is a study in character. There has been much comment upon the glowing colors that you used, but it would seem to me that is decidedly necessary and most appropriate.

The object of the picture is to attract and hold attention, to arouse the religious spirit; and it must speak in clear tones. The contrasts between your faces and those of the sugar-water saints

of the stained-glass windows is particularly striking. You know my particular love for the Renaissance period, but with all my admiration for the sweetness of Raphael's figures I am convinced that the bold realism of your group will impress one with the idea that these simple, plain Jews were real men, men of flesh and blood, with much of the feelings and passions that we all have. And I particularly admire them because they are not made beautiful, young, and handsome. They all show character, and no doubt at the time they were called fanatics. In other words, every one of the faces is full of the strength and character that were necessary for them to make their influence felt.

I don't like the angels and feel your picture would have been much stronger without them. It seems to me that the realistic, strong, simple treatment of the Apostles and Christ Himself makes the presence of the angels rather awkward. You have shown simplicity and strength in the characters, and I cannot reconcile the presence of angels in such a group. Furthermore, if for theological or artistic reasons the angels are necessary to round out the group one might understand the necessity in the composition. Under these circumstances possibly they should be left. But the wings seem to be a jarring note. I appreciate that theologically it may be necessary to leave the angels, but for physical reasons the wings had better been left off. Every modern aviator would certainly not grant that wings of that size and shape could possibly sustain figures in the air.

THE AMERICAN SCENE: REALISM

The depression gave speedy growth to the infant tendency on the part of American artists to paint local subject matter in a naturalistic manner. Forced to remain in their home communities, painters became more and more aware of the possible themes for pictures hidden in their everyday environment and grew increasingly interested in the life and traditions of which they were a part. They began to realize that we have a tradition, though a very young one, and that our life and people afford as much inspiration, if they but look for it, as do those abroad. As a result, flourishing art groups have grown up in many centers through-

out the country, the more important in New York, Boston, Philadelphia, Cleveland, Detroit, Chicago, Minneapolis, Cedar Rapids, San Francisco, and Seattle.⁸¹ The movement received great impetus in 1933 from the organization of the Public Works of Art Project under the direction of Edward Bruce and Forbes Watson. The country was divided into sixteen regions, each presided over by a volunteer chairman who subdivided his territory according to State lines, and over each State in turn was a committee. The committee for Iowa was composed of Grant Wood and Leata Peer Rowan. The "American Scene" as a general subject was suggested by the national authorities but not insisted upon, the greatest freedom being allowed.

Grant Wood is usually cited as one of the three leaders of regional art; the other two, also from the Middle West, are Thomas H. Benton from Missouri and John Steuart Curry from Kansas. Benton is the outstanding mural painter of the group, having painted doubtlessly more murals than any contemporary artist in this country. His best known works are in New York in the library of the Whitney Museum⁸² and in the New School for Social Research.⁸³ In Indianapolis, in storage for lack of a suitable place to put them, is the series depicting the history of Indiana which was exhibited at the Century of Progress Exposition;⁸⁴ and in the Capitol at Jefferson City are scenes from the social history of his native State.⁸⁵

⁸¹ Holger Cahill and A. H. Barr's *Art in America; a Complete Survey*, pp. 106, 107.

⁸² Thomas H. Benton's *The Arts of Life in America* in the *Catalog of the Whitney Museum of American Art* (New York City, December 6-13, 1932), pp. 4-13; Bruce and Watson's *Art in Federal Buildings*, Vol. I, illustration on p. 24; Cahill and Barr's *Art in America; a Complete Survey*, p. 105.

⁸³ *The Arts*, Vol. XVII (1930-31), illustrations on pp. 327, 399; *Atelier*, Vol. I (1931), p. 287; *Creative Art*, Vol. VII (1930), supplement, p. 106.

⁸⁴ Thomas Craven's *Modern Art*, illustrations opposite pp. 337, 344.

⁸⁵ *The Art Digest*, February 1, 1937, pp. 10, 11; *Life*, March 1, 1937.

Both Wood and Curry won their recognition through easel painting but each has done something with wall decoration. Curry has a mural in the Bedford Junior High School, Westport, Connecticut, and two in the Department of Justice Building, Washington, D. C., while Wood has decorations in the Montrose Coffee Shop in Cedar Rapids, Iowa, and with the aid of P. W. A. P. artists is painting a series of murals in the library of the State College at Ames.

Born at Anamosa, Iowa, in 1892, Grant Wood studied a year at the State University, and later at the Minneapolis Handicraft Guild and the Art Institute in Chicago. During the war he joined the army and, after the signing of the armistice, returned to Cedar Rapids to teach art in the public schools. During summer vacations, between 1920 and 1928, he made four trips to Europe where he spent much time in France, Italy, and Germany.

During his fourth visit, while watching a painter copy a picture in the glazing technique of the old masters in a museum in Munich, he became impressed with the German primitives. This was the turning point in his style. Previously he had painted in the impressionistic technique,⁸⁶ but upon his return to Iowa he looked for and found motives for decorative patterns in the dress of the people and in the country-side. At this time the lithographs of Currier and Ives came to his attention and aided his progress in the direction of decorative design. He discovered possibilities for pleasing designs in ric-rac braid, trees, and fields. His first painting in this new vein, "Woman with Plants", was really a portrait of his mother.⁸⁷ He also

⁸⁶ *Grant Wood* (a catalogue published by the Ferargil Galleries, New York City, April, 1935), pp. 14, 15.

⁸⁷ *Grant Wood* (a catalogue published by the Ferargil Galleries, New York City, April, 1935), illustration on p. 17; *Scribner's Magazine*, Vol. CI (June, 1937), colored illustration opposite p. 16.

came under the influence of the patterns on Willow-ware china, as first reflected in his over-mantel decoration in the collection of Herbert Stamats, Cedar Rapids.⁸⁸

“At first”, he said, “I had difficulty in finding subject matter. I felt that I had to search for old things to paint — something soft and mellow. But now I have discovered a decorative quality in American newness”.⁸⁹ Since discovering America he has become strongly pro-American, even pro-Middle-Western, and has fought the “colonial idea” and all influences that divert an artist in painting from his own experience. He writes, “Our Middle West, and indeed the ‘provinces’ in general, have long had much the same attitude toward the East that the coastal cities had toward Europe.”⁹⁰ Again he says, “We have not a chance to produce anything of our own culturally until the whole colonial idea is put in the museum where it belongs”.⁹¹ He believes, however, that the painter has already declared his independence, not only from Paris but from our own great cities, and is retreating “to the more American village and country life”,⁹² and furthermore that our art patrons have fallen in with the movement and are purchasing pictures by American artists about American life. The artist today has come to look upon a trip to Europe much as any tourist does, as a means to broaden his experience. This is a victory of great value to American art.

The seven murals painted by Wood for the Montrose

⁸⁸ *Grant Wood* (a catalogue published by the Ferargil Galleries, New York City, April, 1935), illustration on p. 21.

⁸⁹ *Grant Wood* (a catalogue published by the Ferargil Galleries, New York City, April, 1935), p. 6.

⁹⁰ Grant Wood's *Revolt Against the City*, p. 17.

⁹¹ *Grant Wood* (a catalogue published by the Ferargil Galleries, New York City, April, 1935), p. 11.

⁹² Wood's *Revolt Against the City*, p. 21.

Coffee Shop are centered around the theme "Fruits of Iowa" and show a farm scene, a basket of fruit, and a family displaying products of the State.⁹³ Each person with his produce stands on a little island of earth, suggesting the cardboard stands of paper dolls. The figures, too, show affinities with these childhood toys. They are painted symbols rather than life-like representations, flat, with little modelling and have broadly patterned or plain surfaces. The murals were painted in the artist's studio, cut from the canvas and pasted on the walls of the Coffee Shop. A simple palette was used. Much yellow ochre, pure and mixed with other colors, was employed to make the paintings harmonize with and at the same time decorate the dull greenish walls which had been toned with yellow.

About half of the projected decorations for the library of the State College have been completed to date. The uncompleted part will consist of six panels representing the fine arts. The finished paintings were designed by Mr. Wood for the alcove on the first floor at the foot of the stairs and for the stairway leading to the second floor. The painting was done in his studio at the State University at Iowa City. Those who assisted him with the alcove panels were Lee Allen, Richard Gates, John Hougland, Foster Holland, Howard James, Joseph Swan, and Aurin Lee Hunt while those who worked with him on the stairway decorations were Bertrand Adams, Lee Allen, John Bloom, Dan Finch, Elwyn Giles, Gregory Hull, Harry Jones, Lowell Houser, Howard Johnson, Arthur Munch, Francis McCray, Arnold Pyle, Thomas Savage, and Jack Van Dyck.

The general subject of the murals, particularly appropriate for a State College of Agriculture and Mechanic Arts, was suggested by a quotation from Daniel Webster,

⁹³ *The American Magazine of Art*, Vol. XXVIII (1935), illustration on p. 404, Vol. XXVI (1933), illustration on p. 151.

“When tillage begins, other arts follow. The farmers therefore are the founders of human civilization”. The three canvases in the alcove portray the beginning of tillage. The large central panel shows in the foreground a pioneer plowing with horses which he guides with rope lines while in the background is another plowing with oxen. Mr. Wood explained that the background represents the first year’s plowing or breaking and that oxen were used because of the difficulty of the task while the foreground shows the easier work of the second year’s plowing being done with horses.

Further variety is added to the two groups by the man in the foreground stopping to drink from a jug which his wife, who stands nearby, probably brought to him. The two side panels show early settlers felling trees to build their cabins. Months were spent in research that the paintings might be accurate in the least detail. The plows were copied from actual examples in the State Historical Building while experts were consulted as to the proper way to drink from a jug and to fell trees. It was discovered that there are two schools of tree chopping and three of jug drinking.⁹⁴

Further study was given to the types of flowers to use in the foreground of the panels, for many wild flowers now grow in Iowa that were not there in pioneer days. The task was to discover which are native and which like the pioneer are immigrants. A number of sketches both small and large, in black and white and in color were made before the design was finally transferred to canvas. Wherever the opportunity afforded, the artist has utilized the design possibilities in realistic details to the last degree as in the stubble field, flowers, and in the bark and graining of the wood of the trees that are being chopped down. On the

⁹⁴ *The Des Moines Register*, Sunday, November 29, 1936.

other hand such realistic touches as wrinkles in face and clothing are omitted. Characteristic actions and postures rather than realistic rendering mark his portrayal of people and animals which are painted broadly.

In the stairway are shown the arts that follow tillage. To the right and left of the window above the landing are represented the household arts, care of the home and children, sewing, and cooking. On the right as one ascends further up the stairs are three panels, "Veterinary Medicine", "Farm Crops", and "Animal Husbandry"; on the left are "Ceramics and Chemistry", "Mechanical Engineering", and "Aeronautics and Civil Engineering".

The group on the right of the stairway is united by a common background and an inter-relation of activities. Farm crops are represented by a load of hay while the team of horses representing animal husbandry appears to have been just unhitched from the wagon. On the left two men vaccinate hogs. Perfect, almost mathematical, balance characterizes these panels as well as the whole series. A man appears in the upper half of the right and left panels, one man and two horses in the lower right, and two men and a hog in the left; in the central panel the human figure is placed a little lower than those in the upper ranges of the side panels, thus adding variety as well as tying the two ranges together.

The side panels to the left of the stairway are also composed in two ranges and, like those on the opposite wall, are weighted by a larger number of figures in the lower range. The style of these panels, like the preceding ones, shows a simplification of the general elements with emphasis on the particular. The men's overalls lack wrinkles, not a spear of hay has fallen to the ground, and everything is spotlessly clean. Decorative emphasis, however, is placed on the stitching and buttons of overalls, patterns in dresses,

aprons, and wall paper, the grain of the wood, the pattern of the nails in barn and hay rack, and the outlines of the bricks. Extreme realism in these minor details has been raised to a decorative height. The general aspects are as accurate as the details. The breeds of horses and hogs and the chemical experiments in progress were passed upon by members of the faculty, while in "Aeronautics and Civil Engineering" the blue print on the wall is painted from an actual print. It is the type of accuracy McBurney achieved at Dubuque.

The palette, Mr. Wood said, consisted of yellow ochre, red, black, and white. Blue was not used except for some of the flowers in the pioneer panels because the yellowish Minnesota travertine would cause the blue to "jump out" of the picture. The reason for this is that a hue appears more intense when placed close to its complement or near-complement. The bluish effect was therefore obtained by a mixture of yellow ochre, black, and white. The use of much yellow ochre in the paintings unites them with the architecture in color while the combination of minute details and simplified planes brings them into a harmonious relation with the modernized classical style of the building.

Nancy Finnigan of Cedar Rapids has painted in the Wahkonsa Hotel at Fort Dodge scenes of the past and present history of the city. She describes her work as follows:

The designs on the two decorated walls, in the Fort Dodge Room are done in soft colors to represent a haziness that is about a river. The pilasters used to separate the different periods of the history of Fort Dodge on the west wall are also used on the wall showing an industrial group to form the effect of an open porch overlooking the Des Moines River. A cloud pattern covers the ceiling. The view on the west wall shows the east branch of the river and we see the historical development on this site as a panorama. Beginning at the left we see Indian life and buffalo, wild turkey and a large branch of a walnut tree extending above. The third panel

shows the military post. In the fourth, the "Charley Rodgers" comes steaming up the river; at the extreme right, a wood burning locomotive puffs into the picture. . . . The design on the north wall shows the present day industries, grouped to appear as a view across the river from this porch. The figure of Wahkonsa, former Indian chief of the neighborhood and friend of the white man, holds the map of Iowa and points to the location of Fort Dodge. The city seal is incorporated in the design. It is however separated from the background by a warmer coloring and rests on the red band on which is lettered, "Fort Dodge, an industrial center in the heart of the corn belt".

Miss Finnigan received her art education at the Chicago Academy of Fine Arts and the Chicago Art Institute, studying under John Norton, Leon Kroll, and others. Besides teaching art she has designed for the Animated Sign Corporation of New York City and exhibited at the Iowa Artists' Club and the Little Gallery in Cedar Rapids.

In 1934 Mildred W. Pelzer (Mrs. Louis Pelzer) of Iowa City was commissioned by the Jefferson Hotel of that city to paint a series of eight panels showing the early history of the community. In the first panel she pictures Chief Poweshiek or "Roused Bear" wave a farewell to the white men on the Iowa River as he and his Fox Indians in 1838 retreat from their homes just below Iowa City.⁹⁵ The second panel represents two commissioners, Chauncey Swan and John Ronalds, after receiving the oath of office from justice of the peace, Robert Walker, choosing and marking the site for Iowa City. In the third the "First Families", men, women, and children come to make their homes on the rich prairie lands. One year after the location of the site the "Building of the First Territorial Capitol" was begun and in December, 1842, the Assembly first met there. In the fifth panel the artist shows the docking of the *Agatha* in 1844, the third of seven steamboats to

⁹⁵ *Iowa City and Its Past* (pamphlet distributed by Hotel Jefferson).

arrive during the forties. The remaining panels continue the story of transportation by showing scenes from the stagecoach days and of the completion of the first railroad to Iowa City.

The paintings form a frieze just below the ceiling. Each panel is a unit in itself and is separated from its neighbors by pilasters which give the appearance of supporting the ceiling. Blue skies with tones of burnt sienna at the horizon serve to unite the panels and with the landscape and buildings act as a background for the more intensely colored figures. The figures themselves are warm and rich in hue but are sufficiently toned to remain well within the wall plane and to form a pleasing decoration above the dark oak panelling.

The artist has employed various types of composition. In "First Families" the "line of march" is from right to left slightly on the diagonal. The diagonal is also used in "Stage Ready" while in the building of the Capitol, the docking of the steamboat, and the arrival of the railroad a semi-circular design proved more suitable. Mrs. Pelzer says that she likes the composition of the steamboat picture the best.

The figures in these realistic scenes are very solidly painted in broad simplified planes and at times the artist is so conscious of the planes that the figures appear blocky or wooden, especially in the "First Families 1840". More freedom, however, is obtained in the others, especially in the scenes of the building of the Capitol and the arrival of the steamboat. The numerous figures employed make the compositions appear sufficiently complicated in spite of the attempt to make them harmonize with the modernized classical decoration of the lobby. As a whole the paintings form an appropriate and colorful commemorative decoration.

For the new Press-Citizen building, also in Iowa City, Mrs. Pelzer has painted "1833 Symphony of Iowa 1933" in the style of a mural map. Within this one picture she depicts representative scenes from the history of Iowa covering the period of a century. Prominent in the foreground are a present-day farmer and the pioneers with their prairie schooners and stagecoaches. The farmer from a knoll of the cornfield which he is plowing looks out over the State and sees its development since the coming of the white man.

The Capitol at Des Moines holds the center of interest and from it stretching in all directions and far into the distance are rolling hills between which the plowman beholds the pioneers wending their way on foot and horseback or in wagons and coaches. Contrasting with this he sees also the modern mode of living in towns and cities that dot the landscape and which show by the number of their grain elevators and factories that the State is developing an industrial as well as an agricultural side. On the Mississippi River are pictured the early ferries and boats while spanning it are modern bridges.

The artist has painted the foreground figures in deep rich colors like the ones in the Jefferson Hotel while the background is higher in key and bluish in tone to harmonize with the blue decoration of the setting. Mrs. Pelzer said that the blue used was cobalt and that the painting was accurate historically and in the location of towns.

In May, 1938, Mrs. Pelzer completed for the Waverly post office a government commission for a mural entitled "A Letter from Home in 1856". It pictures a young wife followed by the little daughter rushing out to the field to read a letter that has just arrived to the husband who is plowing. The figures are designed in full life size.⁹⁶

Mrs. Pelzer received her art education at Pratt Institute

⁹⁶ *Iowa City Press-Citizen*, May 31, 1938, illustration on p. 7.

and Columbia University in New York. At the latter she was a student of the well-known designer, W. W. Dow. She has exhibited at Hibbing, Minnesota, Dubuque, Ames, and Des Moines. She has served as Art Chairman of the Iowa Federation of Women's Clubs and has published three historical maps: "Dubuque — A Prelude in Picture", "Burlington — Glimpses Across the Century", and "Iowa — Prairie Chronicles in Picture".

With the increased interest in mural painting, school buildings as well as hotels and government buildings have received their share of decoration. In Sioux City two buildings are fortunate in having such paintings. The work in the Central and East High Schools was done by Rollin E. Beard and Herman O. Myre who began the work under the W. P. A. and completed only the central panels before funds were exhausted. The June graduating classes of each school thereupon contracted to finance the side panels.⁹⁷

The panels by Beard in the Central High School, painted in the simplified modern style, form an appropriate decoration in both subject and color. The artist describes his work as follows:

The setting for these murals is severely plain architecture with buff walls and warm dark trim. Consequently the warm colors dominate the murals and harmonize with the surroundings. The subject matter deals with a short but colorful period about 1840 to 1860. Left panel: "Council Oak". 7'X16'. In one of the Sioux City parks stands a giant oak estimated to be a thousand years old. This tree is known as "Council Oak" and according to local legend it was here the Indians held their tribal councils. Middle panel: "Arrival of the First White Settler". 6'X23½'. In the spring of 1849, Theophile Brughier, a French-Canadian fur trader, arrived with his Indian Squaws, Dawn and Blazing Cloud, and his father-in-law War Eagle, a chief of the Yankton Sioux. Right

⁹⁷ From a Sioux City newspaper, January 26, 1935.

panel: "River Traffic and the Fur Trade". 7'X16'. In 1857 the fur trade at Sioux City reached its height and steamboats brought the furs down from the headwaters of the Missouri and Yellowstone Rivers. One shipment is reported to have consisted of 7000 buffalo hides and many smaller pelts. Both figures and background are treated in a simple manner as I aimed to combine a rather accurate record of the time with a suitable wall decoration. The Central High School murals are my only work in that line, my preference being for landscape.⁹⁸

Mr. Beard was born at Moville, Iowa, and studied at the Chicago Art Institute, the Pennsylvania Art Academy, and with Elmer Brown at Provincetown. He has exhibited with Indiana artists in Indianapolis, at the Joslyn Memorial Art Gallery, and with the Iowa Artists of Sioux City.⁹⁹

The murals at the East High School at Waterloo by Herman O. Myre are similar in subject and treatment to those just discussed. He, too, depicts an Indian council while his panel entitled "The First Cabin" corresponds to "The Arrival of the First White Settler". His "Arrival of the First School Teacher", like Beard's "River Traffic and Fur Trade", pictures a river boat as the means of transportation. Both sets of murals are painted broadly in clear bright colors with realism predominating in Myre's work and design in Beard's. "The First Cabin" pictures a pioneer standing with gun in hand in front of a cabin surrounded by trees. He is conversing with an Indian and his squaw. In the background a youth rides one horse and appears to be leading another. The central panel shows the arrival in 1857 of Sioux City's first school teacher, Mary E. Wilkins on the steamer *Omaha*. She is greeted by a local dignitary and a mother whose children she will teach. Other residents of the town and Indians have gathered to watch the arrival of the boat. The panel on the

⁹⁸ Personal letter to the writer.

⁹⁹ Mrs. Louis Pelzer's *Bulletin of Art News in Iowa* (Iowa City, 1936).

right represents an Indian council as taking place under a tree with wigwams and hills in the background. A chief stands and speaks to his followers, most of whom are seated in a circle. A few, however, are standing in the background. Myre gathered the material for his paintings from old newspapers and authentic accounts of that date.

In the corridor of the Harrison School at Cedar Rapids William E. Henning of the same city has painted a mural giving the history of transportation. He writes concerning his art training and the mural as follows:

The formal art training I have had was acquired under David McCosh and Adrian Dornbush. However, I am principally self-taught. Grant Wood has helped me considerably in my mural, and his influence is evident in it.

The mural was painted in 1934-1935, in oil on absorbent canvas. The subject of the mural is "Transportation". A set palette of colors was used, the pigments being zinc white, ivory black, emeraude green, venetian red, and yellow ochre. These colors include all the various colors of the surroundings, i. e., with these pigments the colors of the floor, walls, ceiling, etc. could be mixed. The floor is a rich red, but it can be procured with the venetian red, and the wall is close to yellow ochre mixed with white. To provide a color more or less complementary to these to work with I used emeraude green.

"As the mural was so placed that children could approach it very closely it was best, I thought, to paint it so that it would stand up under close inspection. In fact, the greatest distance from which it can be viewed is only about twenty feet. This fact entailed a great deal more detail work, at least doubling the time necessary to paint the mural.

The mural was worked up gradually from small thumbnail sketches. I made 45 of these, and one drawing about five feet long. This was squared off, and then drawings the size of the finished painting were made for transferring to the canvas. Two color sketches were made. The preliminary work took more time than the actual painting.

I am not a believer in the architect's theory that a mural painting must lie flat on the wall. While a "flat" painting can of course

be a real work of art and enhance the wall, it by no means follows that murals painted so as to accentuate the third dimension are not good art. The surface of the wall is not a holy thing — at least no more so than a good artist's three dimensional conception. Flat paintings — the finest examples being in Oriental art — are less disturbing, much easier to produce by the yard for the mural trade. But saying that they are "less disturbing" is only a left-handed compliment, for a large proportion of great art is disturbing, exciting. Michelangelo's paintings are not flat — much of his energy was spent in seeking sculptural form in paint. Large areas of flat paint that register neither as a portion of the mural nor as a portion of the wall are annoying to me.

If a mural in three dimensions is well composed it will, while not providing the impression of the wall, give the impression that it is supporting the ceiling, especially if there are strong vertical lines in the mural. The murals of Benton are examples of the best that is being done in three-dimensional mural painting. In addition, they are the more disturbing because he strives after dynamic composition. But by being disturbing they are none the less art.

This is the only mural I have painted, although I have made studies for a number of others. My easel paintings have been exhibited at the Chicago Art Institute, the Pennsylvania Academy of Fine Arts, the Kansas City Art Institute, and many other places. I have been doing cartoon and illustration work of late.¹⁰⁰

In 1935, Cyril P. Ferring painted for the Dubuque Senior High School a mural depicting the early transportation of the region, the first inspiration for which he received in the art classes of the same school. He describes the artistic problems with which he had to deal and how he met them in the following words:

From a design standpoint, the actual physical problems involved were rather difficult to overcome. First, there was the area, a wall space about 15 feet high and 45 feet long, a large space in itself and of a proportion not easy to compose within. Besides, this room had a very heavy ceiling. By that I mean it was dark in color and weighty in architectural treatment.

It was necessary to hold up this ceiling, figuratively, in any de-

¹⁰⁰ Personal letter to the writer.

sign used, therefore the decoration would need a certain amount of value contrast and would lean toward a colorful, opposition scheme of color rather than one too light or too unified.

The composition required a series of uprights as well. These were arranged in three groups. On the extreme left, some slight saplings and an arrangement of steamboat stacks accomplished this purpose. Closer to the center a large, dark colored Y-shaped tree is the main vertical support, while to the right a mass of trees of various sizes, some in the foreground, others in the background, complete the pillar arrangement.

Horizontally, there are four main movements, each a purposeful disposition of lines, areas and color tones to carry the eye in a fluctuating up and down manner, yet constantly moving from left to right.

The first and most important movement was the arrangement of figures. The second movement, which may be called a counter movement, is in the dark and light contrasts in the foreground. The third movement takes in the hills and foliage, the fourth the sky shapes. These all have their own variations for the sake of creating a continual change.

My desire was to keep up an interesting visual movement and still retain the structural effect on the thing as a part of the wall and not as being seen through the wall.

The area to cover having been long and narrow, it was essential that a "long" subject be selected, that is, something that could be strung out over an extended space. Partly for this reason, early transportation in this region was selected, using the early paddle wheel steamboats and the covered wagon as the principal motifs, with pioneer types arranged around them.

The bustling activity of arrivals and meetings and the preparations to move still farther on offered enticing possibilities. This seemed to be particularly suitable to the country in or around Dubuque, inasmuch as beginning of almost every phase of human activity in the northwest country took place here — settlement, trade, agriculture, mining and industry.¹⁰¹

In the Callahan Junior High School at Des Moines Glen Chamberlain and George Grooms were commissioned by the professional projects department of the Iowa Works

¹⁰¹ *The Telegraph-Herald* (Dubuque), Sunday, November 17, 1935.

Progress Administration to paint two murals, one in each stairway leading to the second floor. The compositions were based on sketches made from life of activities familiar and interesting to children. Chamberlain depicted sports and recreational activities such as track, tennis, marble playing, band, and Boy Scouts while Grooms pictured building activities, shop, natural science, typing, and sewing. Both panels are painted in the modern broad simplified technic in vivid color slightly subdued. The warm hues predominate to contrast with the blue-green and tan walls. The figures are kept well within the wall plane by being placed above and slightly behind one another.

The same artists decorated also the "Mexican Room" in the home of Harry M. Weinberg, Des Moines. The scenes are typical of Mexico: cock fighting, native dances, burros, Chihuahua dogs, mountain scenery, cacti, and the barren plains. The ventilators, light switches, and other architectural conditions were incorporated in the design.¹⁰²

Both Chamberlain and Grooms studied under Lowell Houser at the Art Students' Workshop, Des Moines. Chamberlain studied also at Stone City under Adrian Dornbush and at the Minneapolis School of Art to which he won a year's scholarship. His "Country Road" was one of the W. P. A. pictures chosen by President and Mrs. Roosevelt for the White House.

William H. Perkins of Council Bluffs has painted three murals in his native city, one in the Abraham Lincoln High School, another in the Salvation Army church, and a third in the home of Dr. Lloyd Howard. He describes his paintings in these words:

The first is a historical mural, four by twenty feet which is installed as an over-door decoration, the title of which is, "Lewis and

¹⁰² *The Des Moines Register*, February 21, 1937; *Des Moines Tribune*, December 18, 1935.

Clark at Council Bluffs'' which depicts the explorers of 1804 accompanied by retainers and a few Indians, looking out over the vast territories of the Missouri. The picture is hung in the Abraham Lincoln High School front hall, directly behind a statue of the Emancipator. . . . The color scheme is simple, blue-green set off by low values of orange-red. The "style" may be called "naturalistic". The composition is based on long horizontals, punctuated variously by elements of an upright character.

I have painted for the Salvation Army in Council Bluffs two twin pieces for the altar of their church, that is, behind the rostrum on the back wall, two near-life size paintings of Christ painted on prepared ply-board, six by four feet. The wood is pre-shrunk and the medium oil. . . . Subject: Come Unto Me and The Lamb of God. The interior of the church is quite light, both the walls and the many windows contributing to my decision to paint in a rather frescoesque style. Actually, the colors have some of the light tonality and airiness of a pastel. . . . The style is naturalistic, though some of the drapery arrangement is somewhat arbitrary.

[The third] is a decoration (four walls) in the home of Dr. Lloyd Howard in Council Bluffs. It is a basement room used as a card and general recreation room. . . . The subjects are taken from fairy tales and depict Sin-Bad . . . Aladdin conjuring the genii out of the flask, the Elysian fields, the Flying Carpet, Cinderella tripping down the stairs, and on the west wall Don Quixote and his squire Sancho Panza riding out to save fair damsels. The Don is riding a white nag nearly life size, all bones and hocks, and caparisoned in simple magnificence. Quixote is arrayed in junkey, tin-can armour, wears a too-long sword, and carries a lance. His squire is riding the proverbial donkey, which is fat, and so is the squire. Rocks and crags are in the background, on the summit of one a castle.¹⁰³

In the building of the Davenport Bank and Trust Company are small paintings above each of the ten columns in the main banking room and one large one on the end wall. All commemorate events connected with the history of the community and picture scenes of fur trading, Indian wars, buffalo hunting, the coming of the steamboat, the prairie

¹⁰³ Personal letter to the writer.

schooner, the first schoolhouse, the building of the first railroad, and the Civil War.

The large panel picturing "The Black Hawk Purchase" in 1832 was painted by Hiram H. Thompson who was born in Cincinnati, Ohio, in 1885, lived for a time at Davenport, and later went to New York. He studied at the Art Institute, Chicago, at the Chicago Academy of Fine Arts, and with Walter Ufer. In the Davenport mural he has placed the treaty table against a background of trees with white clouds floating in the blue sky above. At the table is seated Governor Reynolds of Illinois and behind him stands General W. Scott. To the left are soldiers, while the right field is occupied by Chiefs Keokuk and Pashepaho and other braves representing the Sac and Fox Indians.¹⁰⁴ The colors are warm in tone representing autumn and harmonizing with the ceiling decorations. In style the paintings are realistic and simplified, the non-essentials having been omitted.

One of the chief features of the Davenport Centennial celebration in 1936 was the presentation of the mural painted by Helen Johnson Hinrichsen for the Walgreen Store at Second and Main streets. Very appropriately the subject deals with the history of the city during the preceding hundred years. Three phases mark its development, the Indian Period, the Pioneer Period, and the Expansion Period. In the foreground of the section on the left representing the Indian Period the artist pictures Chiefs Black Hawk and Keokuk, trappers, rangers, and fighting Indians; in the middle distance Dr. John Emerson assisted by his famous slave, Dred Scott, is dressing a soldier's wound; while in the background appears a blockhouse.

A large tree divides these scenes from the Pioneer Period which features most prominently the original proprietors

¹⁰⁴ Martin Geiken's *The Davenport Bank Murals* (typed manuscript).

of Davenport, Colonel George Davenport, Antoine Le Claire, Major Gordon and others discussing the details of the proposed townsite. Other scenes show a minister preaching to his congregation, a group gathered in front of the log cabin voting place that marked Davenport as the county seat of Scott County, and a small group representing the so-called "forty-eighters", Germans who left their Fatherland for political reasons and who dominated cultural interests of early Davenport.

The means of transportation by which the pioneers reached the new settlement is depicted in the steamboat which brought immigrants up the river from New Orleans and St. Louis, the covered wagon that conveyed them from the East across the prairies, and the locomotive, the coming of which in 1855 marked the close of the Pioneer Period.

Many elements and types of work characterize the last period. The large size of the figures representing the farmer and education show the importance of these as compared, for example, to the Civil, Spanish, and World Wars, each typified by a small figure of a veteran. Next in importance to the farmer and education are engineering and construction symbolized by a draughtsman working on a blue print of a suspension bridge. There follow literature, business, and newspapers represented by a young man sitting at a typewriter with a telephone at his side; lectures, politics, and civic and business leadership embodied in the standing figure with upraised hand; organized women's activities and the emancipation of women by the woman with gavel in hand seated at a table; and medicine, nursing, and charity by the Red Cross nurse.

Labor is portrayed by a workman standing against a background of factory buildings and modern transportation by a twin-motor aeroplane and a monoplane. The sky, too, is symbolic. The clouds which gather during the Indian

period begin to clear in the pioneer days and in the age of the builders a shaft of light pours into the picture. The painting is skillfully composed of diagonals arranged about three main axes. The employment of a dynamic composition gives a sense of movement and life characteristic of the city portrayed. The use of large and small figures regardless of perspective and the placing of figures above as well as behind one another produces partially the effect of a flat all-over design, thus keeping the decoration within the wall plane.

The painting was done on a specially prepared board so that it could be easily removed. Mrs. Hinrichsen was assisted by John Bloom of De Witt in making the large scale charcoal drawings from small working paintings. Dickman Walker of Rock Island helped to prepare the mural surfaces and did the flat underpainting while Mrs. Hinrichsen herself finished the mural.¹⁰⁵

Another mural by Mrs. Hinrichsen, "The Prairie Pioneer" painted for the Masonic Temple at Cherokee was dedicated in March, 1937. In so far as possible she made it historically accurate in the minutest detail. In a booklet on the mural written by the Masons of Cherokee appears the following description of the painting:

The central figure is a good portrait of John F. Potter, who presents a vivid picture of the intelligence, the vision and the inflexible determination of the pioneer. Behind him, sitting in the Pennsylvania linchpin wagon, is his wife, "Aunt Mary Potter". Near the rear wheel of her covered wagon is Charles A. Stiles, then a youth of nineteen, carrying a gun, but only for shooting prairie chickens or other game. The rest of the wagon train can be seen at the ford. The wagons across the river are on the old road from Sioux City to Fort Snelling, which runs diagonally northeast, disappears, but reappears at the hilltop far to the left.

Mrs. Hinrichsen received her art training at the Art

¹⁰⁵ *Tri-City Star*, May 1, 1936.

Institute in Chicago where she studied under George Bellows. She has won a number of prizes at the State Fair at Des Moines and during the past few years has had pictures in the Iowa art collection which has been exhibited in over thirty cities of the country. Her painting entitled "Rotundities", being portraits of John Steuart Curry and Grant Wood, was accepted for the 1935 Pennsylvania Academy Exhibition at Philadelphia. She has done some illustrating and was at one time art director for the Fleischman Company.

The Public Works of Art Project, under which worked some of the artists just considered, had a short life, lasting from December, 1933, to June 30, 1934,¹⁰⁶ but its success led to the formation in the Treasury Department of a permanent Section of Painting and Sculpture whose purpose is to acquire the best available art for Federal buildings and to encourage artists of talent. The artists are chosen by anonymous competition from the region, in so far as possible, in which the work is to be done. Those whose designs were accepted for Federal buildings in Iowa are: Francis Robert White and his associates for the courthouse at Cedar Rapids; for post offices, Bertrand R. Adams and William Bunn for Dubuque, Lee Allen for Onawa, Byron Ben Boyd for Osceola, Richard Gates for Harlan, Richard Haines for Cresco, Lowell Houser for Ames, Mrs. Pelzer for Waverly already considered, and Robert Tabor for Independence. The studies of each, except those by Allen, Gates, and Pelzer, are reproduced in Bruce and Watson's *Art in Federal Buildings*.

In the courtroom of the new courthouse and post office at Cedar Rapids, Francis Robert White, Don Glasell, Harry D. Jones, and Everett Jeffrey, with Sam Schminkey and Walters acting as models and general assistants, painted a

¹⁰⁶ Bruce and Watson's *Art in Federal Buildings*, Vol. I, preface, p. xi.

frieze just below the ceiling of the room. An unusual feature of the mural is the employment of tempera instead of oil as a medium. After preliminary small sketches were composed in black and white and in color, large full sized drawings were made on paper on the back of which was put burnt sienna to act as a carbon in transferring the drawing to the canvas.

Kacine, a mixture of lead, ammonia, milk, and lime, was first applied on the canvas, and on this surface were painted the designs with water colors mixed with a binding medium consisting of the yolk of an egg and water, half and half. The effect produced is that of painting in oil. The compositions were carefully planned with occasional strong uprights to give the impression of there being supports for the cornice despite the continuous form of the decoration. In the color scheme one discovers opposing forces, the gray and tan which by repeating the colors of the ceiling makes the painting a part of the wall and the strong bright colors which tend to make it come forward from the wall surface. The flat static character of the wall is also disturbed by the dynamic compositions, especially of White and Jones who show the influence of the Mexican mural painters, Rivera and Orozco.

In his landscapes White shows the influence of Curry under whom he studied. He also studied at the Pennsylvania Academy of Fine Arts, at the Art Students' League under John Sloan and in Paris and Rome. He has exhibited in the Little Gallery, Cedar Rapids, of which he is now director; the Corcoran Gallery, Washington, D. C.; and the Museum of Modern Art, New York. One of his works is owned by the Whitney Museum, New York, and two of his murals are in Philadelphia.

Mr. Jones received his art education at the Cumming School of Art, Iowa University, and the School of Fine

Arts, Boston. He has won many prizes and assisted with the P. W. A. P. murals for Ames and with the murals done by John Pusey in 1935 in Indiana. Unlike most of the contemporary Iowa artists Mr. Glasell is not a native of the State but was born in Denmark in 1895. "He came to America at the age of seventeen. Always interested in art, he took lessons while very young with Danish artists. In America he studied at the Art Institute and after coming to Iowa continued his painting studies at Stone City while that colony still functioned. Mr. Glasell exhibits regularly at many exhibitions".¹⁰⁷

Mr. White writes as follows concerning the work:

The project from first to last has been coöperative. I do not feel that to speak of my murals and my assistants is correct. Each one of us as individual artists are responsible for the section of the mural as indicated on the chart. Our subject matter, questions of scale and palette were all taken up collectively and there is a unity to the four walls which has resulted from group criticism and co-operation. . . . The basic plan of our mural enterprise was to allow the greatest possible freedom to individual expression within the limits imposed by the space and particularly to get away from the dictatorial relationship of a designer and his assistants. This naturally could only work where the coöperative designers were trained and experienced in the field of art.

Howard Johnson worked on a mural design for the post office lobby together with H. D. Jones but the termination of the P. W. A. P. caused this to fall through. . . . Jones, Johnson, and myself have been doing a set of murals for the Sunshine Mission of Cedar Rapids. They are not yet complete but it is safe to say that they take up a social theme, contrasting the constructive and destructive uses of education, science, and technology. The general motto is "Without vision the people perish!" The colour range is extremely brilliant — the medium tempera.¹⁰⁸

Bertrand R. Adams, in his mural, "Early Settlers of Du-

¹⁰⁷ Pelzer's *Bulletin of Art News in Iowa*, p. 16.

¹⁰⁸ Personal letter to the writer.

buque'', for the vestibule to the lobby of the post office and courthouse at Dubuque, shows the influence of Wood in the clean broad surfaces of the wagon and barn and in the simplified hills and trees, though they are not as definitely outlined and as lacking in atmosphere as Wood's. When Mr. Adams was asked if he thought that Mr. Wood had influenced him more in his style than any other artist, he replied: "Possibly in mural requirements. However, many others have had more to do in aiding my development of design, handling of mediums, and visual analysis of forms, rhythms, and proportions. An architect, an interior decorator, a commercial designer, and Dr. Meier of the University aided a great deal through his course, Psychology of Advertising." In regard to realism in his painting he says:

The elements in themselves are quite realistic I would say. I have made no attempt to stylize. Realism is, however, sacrificed to some extent in the arrangements on the mural. . . . The bridge is a composite of several of the bridges and in this mural stands as a symbol, the forerunner of human civilization. Then too, I feel it helps to tie the other historical elements up with the modern architecture. The colors used were white, dark blue, cadmium red light, cadmium yellow pale, cadmium orange, alizarin crimson, cobalt blue, ochre. All values were slightly saturated with the ochre in order that it might harmonize with the warm stone wall.¹⁰⁹

Both the color scheme and the style of the mural harmonize with the architecture in simplicity. This painting makes an interesting comparison with the two pictures of similar subject already considered, Blashfield's "Westward" and McBurney's "The Ferry, 1830-1845". The latter is treated realistically and historically, the type of painting found in all periods of American mural painting regardless of the prevailing fashion of the moment. The pictures of Blashfield and Adams, on the other hand, reflect

¹⁰⁹ Personal letter to the writer.

the styles of their periods. The former is pseudo-classical in its symbolical figures, idealized pioneers, and academic treatment, while the latter is modern in its simplicity of treatment, broad planes, and emphasis on design.

William Bunn's "Early Mississippi Steamboat", in the same vestibule as Adams's "Early Settlers of Dubuque", shows, in the employment of characteristic and essential features, the influence of the artist's study with Wood, but he creates greater atmospheric effects in the trees. The scene is dominated by a river steamboat with tree-covered hills in the background. The artist was chiefly interested in the possibilities for design in line and in light and dark offered by the steamboat. Mr. Bunn was born in 1910 at Muscatine, Iowa. After receiving his B. A. in Graphic and Plastic Arts at the University of Iowa, he became graduate assistant in Dramatic Arts at the State University. He has held a Carnegie Fellowship in Art and has studied at the Louis Comfort Tiffany Foundation, Oyster Bay, Long Island, N. Y.

Lee Allen painted for the Onawa post office the very timely subject of "Erosion and Soil Control". On the left of a stream he pictures the wrong methods of farming — cutting down trees and plowing up and down hills which results in erosion and finally in cattle starving in suffocating dust storms. Contrasting with this on the right are shown correct methods of farming, planting trees and plowing around hills with the result of the sunshine being undimmed by dust. The clean cut design of the work shows that Allen has worked under Wood.

For the Harlan post office Richard Gates, who also studied under Wood, painted a panel representing the dependence of industry upon agriculture. The idea is expressed by a farmer handing a sheaf of wheat to an industrial laborer. Each is depicted against his respective envi-

ronmental background. Directly behind the farmer stands his wife and in the distance are horses, cattle, and a truck while on the opposite side are pictured steel mills and blast furnaces. The medium employed was oil on canvas and the colors used were yellow ochre, light red, ultramarine blue, and vine black. Mr. Gates is working on a mural for the graduate reading room in the Physics Library at Iowa City. His subject is the contribution of science to man's understanding of his environment, especially in relation to electrical force.

Byron Ben Boyd, who painted the decoration at Osceola, is from Des Moines, where he has lived since he took a position there as architectural designer after receiving his Master of Arts degree in architecture at Columbia University. In 1916 he organized the firm of Boyd and Moore and continued the practice of architecture until 1926. Meanwhile he studied painting at the National Academy for two seasons and later with Henry Leith Rose and Henry Hensche. Pictures painted during extended trips to Europe, Africa, and the Near East have been exhibited in New York, Chicago, Boston, Philadelphia and other large cities.

Boyd expresses the spirit of the true artist when he says: "I like to preserve the impression of unfamiliar places where beauty is, whether the place is Grimes, Iowa, or Dalmatia. To me, absence from New York as a place to work is no handicap. I find Des Moines immeasurably better suited to work than Manhattan Island. I don't believe artistic accomplishment primarily is a matter of place. If the urge is strong enough any artist will find the way to do the things he wishes to accomplish".¹¹⁰

Boyd's mural in the post office at Osceola represents a local historical event, the arrival of the first train with

¹¹⁰ *Des Moines Tribune*, April 29, 1929.

groups of people standing and cheering as it pulls in. The dress of both men and women is historically correct for the time and place. The women wear bonnets, jackets, and long flaring skirts and carry parasols, while the men are dressed variously in business suits or frontiersmen's outfits with high-topped boots. The grouping and poses of the figures, though somewhat theatrical, are realistic rather than formalized. The composition is determined by the shape of the space to be decorated which is above and on either side of a door. Crowds of people flank the doorway, while above it is pictured the train and a few by-standers. The doorway cuts into a pile of logs intended for the completion of a building, probably a depot, on the right. The subject is appropriate, for it commemorates an event of local history.

Richard Haines was well prepared, in knowledge both of subject and craft, to paint the scene entitled "Iowa Farming" for the lobby of the post office at Cresco. He was born in Iowa where he lived on a farm and worked in the harvest fields. He studied at the Minneapolis School of Art, under John Norton, and at Fontainebleau in France. In a letter to the writer he describes his Cresco mural as follows:

The subject-matter of this mural depicts a farm family preparing for the noon meal on any day in the height of their farm season — the Harvest Time. The secondary interest is the arrival of the mail by R. F. D. which is the tie-up for the mural's place in this Post Office. The town of Cresco, Ia. where this painting has been placed is a small village surrounded by quite prosperous farm lands. For that reason I purposely idealized or glorified the position of the farmer in the painting by a cleanness of treatment and a bountiful color scheme, strong colors and warm. The general color scheme is yellow ochre and greens with pinkish earth and blues and reds for costumes. The more or less geometrical arrangement of details, buildings, fields and the like tend to give a well ordered atmosphere to the farm and surroundings.

The painting is done in oil on canvas and fixed to the wall with white lead and varnish. I lived on a farm the first 20 years of my

life so naturally the preparation and preliminary sketches on this job were quite easy, most of it from memory. I used posed figures for preliminary drawings of the costumes and developed these drawings to fit my composition.

Other decorations by Mr. Haines are two murals in West High School, Denver, Colorado, seven panels in the South High School, Minneapolis, one for a high school in Sebeka, Minnesota, a government mural in the post office at Wichita, Kansas, and a mural in the post office at Hastings, Minnesota.

Lowell Houser was given at first a space similar to that of Boyd's to decorate, above and on either side of a doorway, but since the postmaster refused to remove the bulletin boards on either side of the door, it has been necessary for the artist to revise his compositions. The new design he describes in a letter to the writer as follows:

It was an awkward set back for me, for the all-over wall design was complete, and had been approved by the Washington office before the local postmaster decided that the boards could not be moved. And it was necessary for me to make a new design of about half of the original height and of the same length. This panel we now think will be placed over the boards.

In the new design I tried to keep to the same subject. The arrangement and proportions, of course, are different. . . . The central panel appears over the door. It is a formal design made up of parts of corn, the kernel, roots, stalk and ear. On either side are corn fields. The one on the left or Maya side is green, the one on the right or Iowa side is ripe. On the left is a Maya Indian cultivating the ground with a stick. On the right is a modern farmer husking. Continuing out each way the same subject is repeated in both sides, on the left in a Maya way, on the right in a modern way. Over the Indian is the rain god carrying a lightning snake and behind him the Maya sun god in a sun disk. . . .

A Maya temple is on the left and some Ames buildings on the right. In the left foreground is the Maya corn god holding the corn hieroglyph in his hand. He is somewhat entangled with vines and tree roots which are meant to suggest a jungle background.

On the right is a microscope as a symbol of botanical research, and as a back drop, some ticker tape with grain quotations.

As to color, the scheme is mostly light browns and gray. It picks up from the floor, woodwork and marble of the room. The color is not particularly real or naturalistic. And it is not symmetrical in arrangement. The sun on one side is red, on the other a white-yellow, etc. Besides browns and grays there are yellows, warm greens and reds.

In style it is somewhat Mayan, I suppose. I lived in Mexico a number of years and two of them I spent a Chichen-Itza, Yucatan, where it was my job to help copy the sculpture and frescoes in the "Temple of the Warriors". I was forced to study the Maya style rather carefully and came to admire it very much. Since then all my work has looked a little Mayan whether I wanted it to or not. I suspect Jean Charlot has been even more of an influence on my work than I realize. I think he is one of the best painters today. And one painter is sure to use much of the sort of thing he admires in another.

Mr. Houser was born at Ames and studied at the Art Institute, Chicago. After his return from Mexico he taught in the Students Work Shop in Des Moines and he is now teaching in the Iowa State College at Ames.

Of the group who have received government commissions there remains to be considered Robert Tabor, a native of Independence and the winner in the competition for a mural in the post office of his home town. He is thoroughly an Iowa product, having received his art education at Cedar Rapids. His "Postman in Storm" is realistic, rendering mood in nature and its effect upon human beings. Though the postman is well placed in the composition, naturalism, not design, is the dominant motive. As a whole it suggests a close-up snapshot in which the principal object is shown in detail and the background seen impressionistically.

Mr. Tabor has also painted a mural in the Randolph Hotel in Des Moines which he describes in these words: "This piece was painted in 1935 in oil on wood; size about

6 ft. by 2½ ft.; subject, the old covered wagon trains of the late 60's. A palette of burnt sienna, yellow ochre and cobalt blue was used, the warm colors predominating. The subject was treated in a conservative manner and conforms to the architecture of the room with its pioneer type of furnishings. The setting is a recessed panel with concealed top lighting''.

GLADYS E. HAMLIN

SIoux FALLS SOUTH DAKOTA

SOME PUBLICATIONS

The Pioneer Merchant in Mid-America. By Lewis E. Atherton. Columbia, Missouri: University of Missouri. 1939. Pp. 135. Plate. This volume appears as Number 2 of Volume XIV of *The University of Missouri Studies*, and is dated April 1, 1939. It is divided into four chapters—The Pioneer Merchant; The Western Store; Wholesale Markets; and Business Organization and Methods. The first chapter is subdivided under five headings—Significance of the Mercantile Class; Origin and Training of the Mercantile Class; The Merchant in Politics; The Merchant in Community Life; and Origin and Extent of Mercantile Wealth in the West. In chapter two there are three subdivisions—The Day of the Peddler; The Physical Plant of the Frontier Store; and The Store in Operation. Chapter three has five subtopics—The Picture in General; The Relation of East and West; The Eastern Markets; Division of Trade Among Eastern Cities; and Western Wholesale Markets. There are also five subtopics in chapter four—Types of Mercantile Organization; The Produce Trade; Bills, Exchange and Currency; Credits and Accounts; and Advertising. There is also a Summary and Bibliography.

These headings suggest the content of the study. The area included covers chiefly Iowa, Missouri, and Illinois. Much interesting material on the business beginnings in such Iowa towns as Dubuque and Davenport is included. The frontispiece is a picture of a replica of the first store opened in Davenport, Iowa, in 1836. This study presents much new and valuable material on life in the frontier. Since it is published as one part of a volume, there is no separate index.

The Early Theater in Eastern Iowa. By Joseph S. Schick. Chicago: The University of Chicago Press. 1939. Pp. 384. The secondary title of this volume, *Cultural Beginnings and the Rise of the Theater in Davenport and Eastern Iowa, 1836-1863*, expresses

the scope of the volume better than the main title does. The study includes six general topics — “Lecture and Debating Societies, 1839–1863”; “Showboats and Circuses, 1838–1863”; “The American Theater in Davenport from Its Beginnings to 1863”; “The *Deutsches Liebhabertheaterverein*, 1855–1863”; Musical Organizations, Travelling Troupes, Concerts, Panoramas and Miscellaneous Entertainment”; and “Schools, Bookstores, and Library Associations”. There are two extensive appendices. One is a chronological list of all known entertainments such as theatrical performances, circuses, lectures, and concerts in Davenport and the surrounding territory between 1836 and 1863. The second appendix presents an alphabetical list of all dramatic performances in Davenport (with the names of authors, location of texts, and publishing data), names of performing companies, and dates of performance. There are footnotes and a bibliography, but no index is provided.

This study was written as a thesis at the University of Chicago and presents the results of careful and painstaking research work among newspapers and local records. It is unusually valuable for the picture it gives of the cultural life in an Iowa river town during the thirty years preceding the Civil War. Mr. Schick, a native of Davenport, has given us the story of the panorama of cultural activities in eastern Iowa. His work is, indeed, a contribution to the cultural history of Iowa. The volume was prepared by planograph instead of printing.

The Story of the New York Historical Society has recently been issued in pamphlet form by the Society.

Detroit Nationality Groups, by Lois Rankin, is the article which makes up the Spring Number of the *Michigan History Magazine*.

The Grange Movement in Texas, 1873–1900, by Ralph A. Smith, is one of the articles in *The Southwestern Historical Quarterly* for April.

Anderson's Narrative of a Ride to the Rocky Mountains in 1834,

edited by Albert J. Partoll, appears as No. 27 in the *Sources of Northwest History*.

The Use of Local History as a Tool in Studying American History, by William J. Petersen, has been reprinted from the *Ninth Yearbook of the National Council for the Social Studies*, 1938.

The Jesuit Epic in Mid-America, a review of Father Gilbert J. Garraghan's *The Jesuits of the Middle United States*, is one of the articles in *The Catholic Historical Review* for April.

Early Patron of the Union Pacific, reprinted from the *Hardin Tribune*, and *Route of the Pony Express — Trails — and Outposts* are two short articles in the *Winners of the West*, for April.

The Critical Period in Mission History, by W. Eugene Shiels; and *Catholic First Things in the United States*, by Gilbert J. Garraghan, are the two articles in the April issue of *Mid-America*.

A second installment of *The Presbyterian Church on the Wisconsin Frontier*, by Charles J. Kennedy, appears in the March issue of the *Journal of the Department of History of the Presbyterian Church in the U. S. A.*

Early Days in St. Louis, by James Haley White, and *St. Louis in Patches* are the two papers in *Glimpses of the Past* for January-March. The series is published by the Missouri Historical Society at St. Louis.

Three articles in the April issue of *Americana* are: *The Queen of the Confederacy*, by Craddock Goins; *Asphalt — Origin, History, Development — Its Relation to Petroleum*, by Joseph Rock Draney; and *Ancestor-Hunting in Germany*, by Karl Frederick Steinhauer.

Chief Oshkosh Relics, by Ralph N. Buckstaff; *Indian Spirit Tree and Spring*, by Arthur P. Kannenberg; *Aboriginal Skin Dressing*, by H. W. Kuhm; and *How the Stars Were Brought Back to the Valley*, by Nile J. Behneke, are four articles in *The Wisconsin Archeologist* for April.

A Scientist Looks at History, by E. M. Freeman; *When Fond du*

Lac was British, by Ellworth T. Carlstedt; *The Minnesota Historical Society in 1938*, by Theodore C. Blegen; and *Rindisbacher's Minnesota Water Colors*, by Grace Lee Nute, make up the March number of *Minnesota History*.

State Aid to Local Government in California, by Winston W. Crouch, is the third number in Volume VI of the *Publications of the University of California at Los Angeles in Social Sciences*. The fourth number in this volume is *The Initiative and Referendum in California*, by V. O. Key, Jr., and Winston W. Crouch.

The Maryland Historical Magazine for March includes the following articles: *Seventeenth Century Books Relating to Maryland*, by John W. Garrett; *A Letter from Samuel Morse*; *Tchaikowsky's Visit to Baltimore*, by James Morfit Mullen; and *Ships and Shipping of Seventeenth Century Maryland*, by V. J. Wyckoff.

John the Painter, by William Bell Clark; *The Voyage of the Empress of China*, by Samuel W. Woodhouse; *Philip Freneau and His Circle*, by Philip M. Marsh; and *The German Lutheran Aid Society of 1790*, by John G. Frank and John E. Pomfret, are the four articles in *The Pennsylvania Magazine of History and Biography* for January.

Educational Opportunities in Early Missouri, Part I, by Margaret McMillan and Monia Cook Morris; *The War of 1812 on the Missouri Frontier*, Part III, by Kate L. Gregg; and *Letters of George Caleb Bingham to James S. Rollins*, Part VII, edited by C. B. Rollins, are three articles in the April issue of *The Missouri Historical Review*.

The *Legion D'Honneur Magazine* for April is entitled the Sesquicentennial Number. It includes a number of articles relating to the organization of the United States under the Constitution. Among these are the following: *The Inauguration of George Washington*, by M. E. Lombard; *The Vision of Washington*, by David S. Muzzey; and *Louisiana Changes Flags*, by Edward Larocque Tinker.

History and Historians at Chicago, by the Editors; *Nationality*

at the Council of Constance, by Louise R. Loomis; and *Sermons before the Commons, 1640-42*, by Ethyn Williams Kirby, are the three articles in *The American Historical Review* for April. A short article on *The Mormons and the Colorado River*, by Milton R. Hunter, and *Coronado's Muster Roll*, edited by Arthur S. Aiton, are other contributions.

The January number of *Agricultural History* includes the following articles: *Agricultural Records; Their Nature and Value for Research*, by Everett E. Edwards; *Economic Recovery and the Wheat Crop of 1897*, by Gerald T. White; *The Transition from Slave to Free Agricultural Labor in the Southern States*, by Oscar Zeichner; and *Peter Kalm's Short Account . . . of Some Plants . . . from North America*, by Esther Louise Larsen.

Land Policy and Tenancy in the Prairie Counties of Indiana, by Paul Wallace Gates; *The Centennial of "The Trail of Death"*, by Irving McKee; *Medicine, Pioneer Style, 1825*, by Oliver W. Robinson; *Virginia C. Meredith*, by H. S. K. Bartholomew; and *The Geography of Indiana's Governors*, by Stephen S. Visher, are the articles in the March issue of the *Indiana Magazine of History*. There is also an article entitled *An Age of Change*, by William O. Lynch.

Lincoln and Conscription, by Carl Sandburg; *The Attitude of European Officers in the Revolutionary Armies Toward General George Washington*, by Louis Gottschalk; *Frontier Sketches: The Politician*, by C. C. Carter; and *Illinois in 1938*, by Mildred Eversole, are the articles and papers in the *Journal of the Illinois State Historical Society* for March. Among the *Historical Notes* there is *A College President's Notes on Lincoln*, by Philip D. Jordan.

The Louisiana Historical Quarterly for April includes a number of articles among which are the following: *Minutes of the First Session of the Assembly of West Florida* (November 3, 1766—January 3, 1767), edited by James A. Padgett; *The Graviere and the Faubourg Ste. Marie*, by Francis P. Burns; *The Early History of the Episcopal Church in New Orleans, 1805-1840*, by Georgia Fairbanks Taylor; *J. D. B. De Bow and the Seventh Census*, by

Ottis Clark Skipper; and “*Who Killa De Chief?*”, by John S. Kendall.

The three articles in *The Western Pennsylvania Historical Magazine* for March are the following: *The Rise of the Antislavery Movement in Southwestern Pennsylvania*, by Robert Wallace Brewster; *Recollections of Boyhood Years in Southwestern Pennsylvania, 1788–1804*, by William Winans; and *The Birthplace of the Aluminum Industry: Addresses at the Unveiling of a Tablet*, by Robert M. Ewing, Robert E. Withers, and Robert Garland. In addition Franklin F. Holbrook presents *The Historical Society in 1938*.

The January number of *The Ohio State Archaeological and Historical Quarterly* includes the following articles: *Fairfield on the River Thames*, by Frederick Coyne Hamil; *Benjamin F. Wade and the Atrocity Propaganda of the Civil War*, by Harry Williams; *Some Unfinished Business in Cultural Anthropology*, by John Gilin; *Ohio Surveys from the Air*, by Alfred J. Wright; *Sources of the Names of the Counties of the Western Reserve*, by Frederick C. Waite; *Miami University, Calvinism, and the Anti-slavery Movement*, by James H. Rodabaugh; and *Ohio's Deep Roots in Connecticut*, by Josephine E. Phillips.

The Indiana State Banner is reprinted in the *Indiana History Bulletin* for December, 1938, from the *Year Book of the State of Indiana*, 1919. The number for February, 1939, includes a number of the papers presented at the annual meeting. Among these are the following: *The Historic Mississinewa*, by Otho Winger; *Horace Greeley and the Quest for Social Justice, 1837–1862*, by Roy M. Robbins; *Quaker Records of the Old Northwest*, by Harlow Lindley; *Isaac McCoy's Mission to the Indians of Indiana and Michigan*, by John F. Cady; and *The Grant County Junior Historical Society*, by Richard Simons.

The Wisconsin Magazine of History for March, 1939, contains the following articles: *A Wisconsin Pioneer in Photography*, by A. C. Bennett; *The Old Indian Agency House Association*, by Louise Phelps Kellogg; *A Soldier of the Iron Brigade*, by Margaret

Ryan Kelley; and *Social Life in Wisconsin: Pre-Territorial through the Mid-Sixties*, by Lillian Krueger. There are also biographical sketches of Henry Sigourney Butler and Junius Thomas Hooper, Curators of the State Historical Society of Wisconsin who died in 1938. Under *Documents*, Bayrd Still and William Herri-mann contribute *Abner Morse's Diary of Emigrant Travel*.

IOWANA

Equal Library Opportunities for All Iowa, by Charles Harvey Brown, appears in the *Iowa Library Quarterly* for January-February-March.

The Historical Records Survey has recently published Number 50 in the *Inventory of the County Archives of Iowa*. This deals with Jasper County.

Will Weekly Newspapers Disappear From the American Scene?, by William W. Loomis, is one of the articles of interest to the general reader in *The Iowa Publisher* for May.

The *Annals of Iowa* for April contains two articles — *Pioneer Lawmakers of Iowa*, by Kenneth E. Colton; and a final installment of *Place-Names of Des Moines County*, by T. J. Fitzpatrick.

The Founding of Iowa City, by Marion F. Thorne, is one of the articles in *The Iowa Transit* for March. The number for May contains *Industry in Iowa (Farm Implement Industry)*, by Ernest E. Mohr.

Antonin Dvorak, Bohemian Composer, in Iowa, by G. Perle Schmidt, was published in the *Diamond Bulletin* (Cedar Falls) for March 24, 1939. The article includes an account of the Spillville memorial to Dvorak.

The historical sketches on Davenport by Ralph W. Cram, appearing weekly in the *Davenport Democrat and Leader* since September 26, 1937, were concluded on May 7, 1939. Mr. Cram devoted many of his later articles to aviation, especially to his own flying experiences.

The Reverend J. W. Bulger, pastor of St. Anthony's Church at Davenport, has issued in pamphlet form a short autobiography. It includes reminiscences of life in the vicinity of Iowa City and Riverside, at Shenandoah, Ottumwa, Davenport, and other Iowa parishes.

The April issue of *The Journal of the Iowa State Medical Society* includes a short article by Frank M. Fuller, entitled *Notes From the Iowa Medical and Chirurgical Journal, 1851*. The issue for May contains a biographical sketch and appreciation of Albert W. Elmer (1858-1939), by Gordon F. Harkness.

The Washington Chapter of the Daughters of the American Revolution has issued in booklet form *The D. A. R. Log Cabin*, the story of the log cabin built in 1840 by Alexander Young. It was moved to the site in Sunset Park, Washington, Iowa, in 1912 and provided with furniture of the pioneer period by the D. A. R. The material for the booklet was compiled and written by the Federal Writers' Project.

SOME RECENT HISTORICAL ITEMS IN IOWA NEWSPAPERS

Iowa's total value of dairy products in 1937 after processing was almost one and a quarter million dollars, in the *Hartley Sentinel*, February 16, 1939.

The Farmers' Union Railroad in southern Grundy County had wooden rails, in the *Conrad Record*, February 16, 1939.

Some newspaper history of Clear Lake, in the *Clear Lake Mirror*, February 16, 1939.

Photograph of last sun dance by the Sioux Indians in 1881, in the *Council Bluffs Nonpareil*, February 18, 1939.

Bandit Frank James spent a week at Eagle Grove in the '70's, in the *Webster City Freeman-Journal*, February 18, 1939.

Locust School House, still in use, dates back to 1854, in the *Decorah Public Opinion*, February 21, 1939.

Some Methodist history in connection with the sixtieth anniversary

of the Methodist Church at Audubon, in the *Audubon Advocate-Republican*, February 23, 1939.

Some early history about Hamburg, in the *Hamburg Reporter*, February 23, 1939.

Frank F. Merriam, a California Governor, was once superintendent of schools at Postville, in the *Waukon Democrat*, February 23, 1939.

Old gun reveals message of Avoca man written in 1894, in the *Avoca Journal-Herald*, February 23, 1939.

Death of Mrs. Mary Duncombe Kenyon, widow of Judge William S. Kenyon, in the *Des Moines Register*, February 23, 1939.

Biographical data on Secretary Harry L. Hopkins, Iowan, by Harvey Ingham, in the *Des Moines Register*, February 24, 1939.

Some Abingdon and Jefferson County history, in the *Fairfield Ledger*, February 25, 1939.

Railroad locomotive pictures owned by L. D. Orsborn, in the *Des Moines Register*, February 26, 1939.

Historical murals in the Polk County courthouse, in the *Des Moines Register*, February 26, 1939.

Charles City and the tractor industry, in the *Fairfield Ledger*, February 27, 1939.

Mrs. Mary E. Emerson came to Keokuk in 1856, in the *Keokuk Gate City*, February 27, 1939.

Marker at site of first O'Brien County settlement, in the *Hartley Sentinel*, March 2, 1939.

Sketch of the life of J. D. Morrison, former State Representative, in the *Mason City Globe-Gazette* and the *Reinbeck Courier*, March 3, 1939.

Sketch of the life of William Patterson Allred, Civil War veteran official, in the *Des Moines Tribune*, March 4, and the *Des Moines Register*, March 5, 1939.

George Cook came to Dubuque and Prairieburg in 1840, in the *Cedar Rapids Gazette*, March 5, and the *Monticello Express*, March 16, 1939.

Reminiscences of Lorenzo Dutton, pioneer of Fayette County in 1848, in the *West Union Gazette*, March 8, 1939.

Early Lake Mills, by Susan Todd, in the *Lake City Graphic*, March 8, 1939.

Mrs. Elizabeth Jane Jameson came to Hamilton County in 1855, in the *Webster City Freeman-Journal*, March 9, 1939.

E. A. Shirley tells of buffalo hunting, in the *Hamburg Reporter*, March 9, 1939.

Dickey's Hotel in Fairfield, by Richard C. Leggett, in the *Fairfield Ledger*, March 11, 1939.

Silas Parker, member of Co. D, Sixth Iowa Infantry, celebrates 100th anniversary, in the *Centerville Iowegian*, March 11, 1939.

Mormons in Iowa, by Harvey Ingham, in the *Des Moines Register*, March 13, 15, 16, 17, 18, 1939.

Rev. M. J. Martin appointed president of Loras College, in the *Lansing Journal*, March 15, 1939.

Pioneer life told in Rev. J. W. Bulger's "Memoirs and Historical Jottings", in the *Riverside Leader*, March 16, 1939.

Former Navan postmaster recalls first nonstop pickup of mail by moving train, in the *New Hampton Tribune-Gazette*, March 16, 1939.

Corydon bank was robbed by Jesse James in 1871, in the *Corydon Times-Republican*, March 16, 1939.

Development of Beloit (Lyon County, Iowa) Orphans Home, in the *Lyon County (Rock Rapids) Reporter*, March 16, 1939.

Some facts about the Irish in Iowa, in the *Des Moines Tribune*, March 16, 1939.

A Linn County map of 1859, in the *Cedar Rapids Gazette*, March 19, 1939.

Frank Pruter tells of early life in Crawford County, in the *Denison Bulletin*, March 23, 1939.

John S. Hollar came to Iowa in 1838, in the *Cedar Rapids Gazette*, March 24, 1939.

Cedar Rapids is the capital of Iowa's Czechs, in the *Des Moines Tribune*, March 28, 1939.

Facts about the Iowa legislators of 1870, in the *Des Moines Tribune*, March 29, 1939.

State park is named for R. J. Bixby, once State legislator, resident of Edgewood, in the *Cedar Rapids Gazette*, March 30, 1939.

How Iowa was named "Hawkeye", by C. L. Lucas, in the *Madrid Register-News*, March 30, 1939.

S. K. Helmick helped sponsor Underground Railroad, in the *Columbus Junction Gazette*, March 30, 1939.

Sketch of the life of Hannah Magoun Barnes, daughter of George F. Magoun, in the *Grinnell Herald-Register*, March 30, 1939.

The old Wassonville Mill, in the *Wellman Advance*, March 30, April 20, 1939.

Estherville man owns diary kept on Virginia plantation one hundred years ago, in the *Estherville News*, April 1, 1939.

The dam at Keokuk and its possible use as a fishway, in the *Davenport Democrat*, April 2, 1939.

Forefathers' Day celebration in Grinnell in 1889, in the *Grinnell Herald-Register*, April 3, 1939.

Sketch of the life of former State Representative A. W. Kendall, in the *Maquoketa Sentinel*, April 4, 1939.

A pioneer vigilante, in the *Madrid Register-News*, April 5, 1939.

Organization of the Swan Lake Township branch of the Pocahontas

County Historical Association, in the *Laurens Sun*, April 6, 1939.

Admiral Harry Yarnell, Commander in-Chief of the Asiatic Fleet of the U. S. Navy, is an Iowan, in the *Alta Advertiser*, April 6, 1939.

Missouri Iron Company once operated mine at Waukon, in the *Waukon Democrat*, April 13, 1939.

“Town Names and Post Offices of Yesteryear”, by S. S. Reque, in the *Decorah Journal*, April 13, 1939.

Introduction of sorghum into Iowa, in the *Columbus Junction Gazette*, April 13, 1939.

Stagecoach robbery by James gang near Centerville in 1865, in the *Corydon Times-Republican*, April 13, 1939.

Biographical data on W. R. Lindsley, Fort Dodge Civil War veteran, in the *Fort Dodge Messenger*, April 15, 1939.

Sketch of the life of John Orr, former State Representative, in the *Cedar Rapids Gazette*, April 18, 1939.

Guy R. Ramsey collects historical data and post office cancellations as hobby, in the *Des Moines Tribune*, April 19, 1939.

Early settlement of Redfield, in the *Redfield Review*, April 20, 1939.

Clayton County's fairgrounds, in the *North Iowa Times* (McGregor), April 20, 1939.

Locating Boone County's first schoolhouse, in the *Madrid Register-News*, April 20, 1939.

Cities and post offices in Allamakee County sixty years ago, in the *Waukon Republican-Standard*, April 26, 1939.

Trees planted by Ansel Briggs, first Governor of the State of Iowa, in the *Maquoketa Community Press*, April 27, 1939.

An appreciation of C. C. Stiles, by H. A. Mueller, in the *St. Charles News*, April 27, 1939.

Montgomery County plans historic activities, in the *Red Oak Sun*, April 28, 1939.

Some Keota history recalled by A. F. Schreckengast, in the *Keota Eagle*, April 28, 1939.

"Pulver Place", famous 80-year-old house near Prairie City, destroyed by fire, in the *Des Moines Register*, April 30, 1939.

Adventures of Louis Roth, Indian fighter, by Carl Dueser, in the *Cedar Rapids Gazette*, April 30, 1939.

Parallel careers of men who started from Belle Plaine — Samuel Dunlap and A. F. Allen, in the *Cedar Rapids Gazette*, April 30, 1939.

First Congregational Church of Dubuque is one hundred years old, in the *Dubuque Telegraph-Herald*, April 30, 1939.

Baptist Church organized at Algona in 1861, in the *Algona Advance*, May 2, 1939.

Polk City's fight to become Iowa's capital, in the *Madrid Register-News*, May 4, 1939.

Death of John Ruthven, founder of town of Ruthven, in the *Des Moines Register*, May 4, 1939.

Pella Tulip Time, by Harvey Ingham, in the *Des Moines Register*, May 10, 1939.

Des Moines and vicinity will be the scene of the first 100-mile trail ride held in Iowa, in the *Sigourney Review*, May 10, 1939.

Wesley Bryan, 94, came to Cascade at age of two, in the *Hopkinton Leader*, May 11, 1939.

Paper on John C. Parish, once a Winterset teacher, at Madison County Historical Society meeting, in the *St. Charles News*, May 11, 1939.

City hall in Polk City was built 76 years ago, in the *Madrid Register-News*, May 11, 1939.

Boone County's first preacher, by C. L. Lucas, in the *Madrid Register-News*, May 11, 1939.

Theophile Bruguier was Sioux City's first white settler, in the *Sioux City Journal*, May 14, 1939.

History of the Council Bluffs *Nonpareil*, in the *Council Bluffs Nonpareil*, May 14, 1939.

First train entered Cedar Rapids eighty years ago, in the *Cedar Rapids Gazette*, May 14, 1939.

Death of last Civil War veteran of Vinton, Albert M. Stranger, in the *Vinton Times*, May 15, 1939.

Two forest preserve areas established in Boone County, in the *Boone News-Republican*, May 18, 1939.

Death of John C. Sterling, former State Representative, in the *Stratford Courier*, May 18, 1939.

Saxon Immigration Centennial planned, in the *Carroll Times*, May 18, 1939.

Long Grove Christian Church observes centennial, in the *Davenport Democrat*, May 21, 1939.

"Andy" Jackson of Sioux City, in the *Sioux City Journal*, May 21, 1939.

List of early Sioux City settlers, in the *Sioux City Journal*, May 21, 1939.

Old ox cart lantern one hundred years old found in Dubuque, in the *Dubuque Telegraph-Herald*, May 21, 1939.

HISTORICAL ACTIVITIES

The New York Historical Society held opening ceremonies and a preview of its new building on March 30, 1939. The speaker was Dr. Nicholas Murray Butler.

The annual meeting of the Oklahoma Historical Society was held at Durant, Oklahoma, on May 11, 12, 1939. The program included inspection of historic sites and two addresses: "The Chickasaw Indians", by John B. Meserve; and "Miller County, Arkansas Territory, The Frontier that Men Forgot", by Rex W. Strickland, of the Department of History, University of Texas.

The twentieth annual meeting of the Indiana History Conference was held at Indianapolis, on December 9 and 10, 1938. Eli Lilly, of Indianapolis, was elected president of the Indiana Historical Society; Richard B. Wetherill, Mrs. Harvey Morris, and Wylie J. Daniels, vice presidents; Christopher B. Coleman, secretary; and John G. Rauch, treasurer. The Society of Indiana Pioneers elected Charles N. Fultz, president; Fermor S. Cannon, vice president; Mrs. John T. Wheeler, secretary; Herbert W. Foltz, treasurer; and Katherine Layman, registrar.

The thirty-second annual meeting of the Mississippi Valley Historical Association was held at Memphis, Tennessee, on April 20, 21, and 22, 1939. The program was presented as listed and included many interesting papers. At the business meeting held on April 21st, James G. Randall of the University of Illinois was elected president; Mrs. C. S. Paine, of Lincoln, Nebraska, was re-named secretary-treasurer; and Charles H. Amble, University of West Virginia, Everett N. Dick, Union College, Lincoln, Nebraska, and Dwight L. Dumond, University of Michigan, were elected as the new members of the Executive Committee. Arthur C. Cole was again named managing editor of the *Mississippi Valley Historical Review*, with Merle Curti and George Howe as new members of the

Board of Editors. Burr Phillips, of the University of Wisconsin was named chairman of the Teachers' Section. The Executive Committee announced that an index to volumes 16-25 of the *Review* will be issued as soon as it can be prepared. The meeting in 1940 will be held at Omaha, Nebraska.

The Ohio State Archaeological and Historical Society, the Ohio Academy of History, the Columbus Genealogical Society, the Ohio Committee on Medical History and Archives, and the Ohio State University are sponsors of the Ohio History Conference. A program prepared by these societies was held at Columbus on April 6-8, 1939. "A Policy for Our State Historical Memorials", by E. C. Zepp; "Some Aspects of the Early Attack upon American Puritanism", by Arthur C. Cole; "The Pioneer Physicians of Ohio: Their Lives and Their Contributions to the Development of the State, 1788-1835", a symposium; "The Lure of the Pioneers", by Helen C. Hill Sloan; and "The Personal Element in History", by Dr. Francis Weisenburger, were among the papers presented at the business meeting of the Ohio State Archaeological and Historical Society, on April 7th. Arthur C. Johnson was reelected president, Harlow Lindley, secretary, and Oscar F. Miller, treasurer. The Ohio Academy of History elected A. T. Volwiler, of Ohio University, president and William D. Overman, secretary.

IOWA

The Marshall County Historical Society has been given a room on the third floor of the courthouse at Marshalltown.

Randolph S. Beall, Mount Ayr, Iowa, is publishing a small quarterly bulletin which features the centennial anniversary of Ringgold County which will be celebrated in 1944.

The Pocahontas County Historical Association has been sponsoring the organization of township units. Powhatan Township was the first to report a local unit, with Arthur Johnson, president, and Harvey Minkler, secretary.

The city council of Sioux City has established a museum board of nine members to supervise the city's collection of Indian curios

now housed on the second floor of the main library. The members — seven men and two women — were named by the mayor. The collection formerly belonged to G. G. Inman. Among the board members is Mrs. Ralph Henderson, one of the Curators of the State Historical Society of Iowa.

The thirty fifth annual meeting of the Madison County Historical Society was held at Winterset on April 18, 1939. A biographical sketch of Judge W. H. Lewis, prepared by Fred Lewis and read by S. A. Hays; an appreciation of C. C. Stiles, by H. A. Mueller; a sketch of the life of John C. Parish, a charter member of the Society, also by H. A. Mueller; and a paper on "Uncle Henry" Wallace prepared by Dan Wallace and read by C. A. Robbins, were features of the program. At the business meeting Dr. H. A. Mueller was reëlected president, Judge W. S. Cooper was named vice president, Mrs. Fred Lewis, secretary, and Mrs. F. P. Hartsock, treasurer.

On March 22, 1939, a group of thirty persons met at the grounds of the Hoover birthplace at West Branch to organize and provide for the incorporation of the "Hoover Birthplace Society". The purpose of this society will be to maintain as an historic monument the little two-room house of rough boards in which Herbert Clark Hoover was born on August 10, 1874. Among the charter members at this meeting were Dr. Benj. F. Shambaugh, Superintendent of the State Historical Society of Iowa, and Professor J. H. Thornton of the History Department of the State University. Mr. Fred Albin was elected president, Mayor W. B. Anderson, vice president, and Mr. F. L. Pearson, secretary and treasurer. All reside at West Branch. The Hoover birthplace, now owned by Mr. Allan Hoover, has been restored under the direction of Mr. Bruce McKay of Cedar Rapids, the grounds are being landscaped, and a caretaker's residence has been built west of the old home.

Iowa City will hold a three day celebration on July 2, 3, and 4 to mark the centennial anniversary of its founding. The program will begin with appropriate morning services in the churches on the second of July, with a union vesper service in the evening on

the University campus. On Monday, the third of July, there will be an historical parade in the forenoon, sponsored by the business men of Iowa City, with games and dancing at the city park in the afternoon. In the evening a pageant, "The Old Stone Capitol Remembers", will be presented on the University campus on the east side of the Old Stone Capitol. Mrs. E. T. Hubbard is chairman of the pageant committee.

On the Fourth of July, the centennial program will continue with games and sports at the city park in the forenoon. At noon all descendants of persons who were residing on the site of Iowa City or in Johnson County one hundred years ago are invited to attend a centennial dinner on the campus, where one hundred years ago the pioneers celebrated the Fourth of July by a dinner and speeches. In the evening there will be fireworks at the city park and a centennial ball at the Memorial Union.

The executive committee in charge of this centennial program is made up of the following persons: George D. Koser, Chairman, Mrs. Mildred Pelzer, sub-chairman, W. T. Hageboeck, secretary, W. Fred Roberson, treasurer, Benj. F. Shambaugh, representing the State University, O. A. Byington, the Old Settlers Association, Vernon W. Nall, the business men of the city, Jacob A. Swisher, the State Historical Society, Mrs. O. E. Van Doren, women's organizations, Rev. E. E. Dierks and Rev. Edward W. Neuzil, religious interests, Vernon Stutsman, organized labor, Mrs. E. T. Hubbard, schools and children, and Emmett C. Gardner, agricultural interests.

THE STATE HISTORICAL SOCIETY OF IOWA

The State Historical Society of Iowa issued two volumes in June, 1939. The first of these was *The Old Stone Capitol Remembers*, by Dr. Benj. F. Shambaugh, Superintendent of the Society. This is the story of Iowa City down to about 1860. The second volume was *The Mennonites in Iowa*, by Melvin Gingerich.

Dr. William J. Petersen, Research Associate of the State Historical Society of Iowa, gave a talk about the Mississippi River before

the engineering faculty of the University of Iowa on April 12th. On April 21st he appeared on the program of the Mississippi Valley Historical Association at Memphis, Tennessee. His paper was entitled "Tall Tales of the Mississippi River". On April 26th Dr. Petersen spoke before the Iowa City Lions Club on "Centennials in Iowa History". On May 3rd he gave his paper on "Tall Tales of the Mississippi" before Pi Gamma Mu, honorary social science fraternity. On May 12th he drove to Quincy, Illinois, to read a paper "Floating Namesakes of the Sucker State" before the Fortieth Annual Meeting of the Illinois State Historical Society. He addressed the Iowa City Rotary and Kiwanis clubs on the "Iowa City Centennial" at a joint meeting of the clubs on June 1st. On June 12th he read his paper on "Tall Tales of the Mississippi" before the National Hydraulics Conference held on the University of Iowa campus at Iowa City. Journeying to Winona, Minnesota, on June 16th, Dr. Petersen gave his illustrated steamboat lecture before the annual meeting of the Minnesota Historical Society.

The following persons have recently been elected to membership in the Society: Mr. Wm. B. Anderson, West Branch, Iowa; Mr. W. S. Binford, Davenport, Iowa; Mr. David Boot, Iowa City, Iowa; Mr. L. A. Bradley, Iowa City, Iowa; Mr. Dillard W. Bray, Iowa City, Iowa; Mr. Joseph C. Campbell, Charles City, Iowa; Mr. Percy E. Hoak, Des Moines, Iowa; Rev. Peter Jacobs, Tabor, Iowa; Miss Katherine M. Killeen, Dubuque, Iowa; Mrs. Frederick G. Murray, Cedar Rapids, Iowa; Mr. C. R. Wallace, Richland, Iowa; Mr. Wilbur B. Day, Brighton, Iowa; Mr. Samuel Henry McCrory, Washington, D. C.; Mr. Carl T. Scott, Iowa City, Iowa; Mr. George W. Willoughby, Iowa City, Iowa; Mrs. Esther Austin, Tama, Iowa; Mr. Paul Barry, Muscatine, Iowa; Mr. William E. L. Bunn, Muscatine, Iowa; Miss Roberta Davis, Jesup, Iowa; Miss Nadine Goy, Red Oak, Iowa; Mr. Harry L. Gross, Des Moines, Iowa; Mr. Elbert W. Harrington, Boulder, Colorado; Miss Sara Higby, Iowa City, Iowa; Mr. H. S. Life, Oskaloosa, Iowa; Mrs. R. H. Moore, Iowa City, Iowa; Mr. C. H. Murphy, Davenport, Iowa; Mr. Harold C. Tunison, Davenport, Iowa; Miss Fern Williams, Tabor, Iowa; and Mr. H. M. Wilson, Lacona, Iowa.

NOTES AND COMMENT

The third annual reunion of Ringgold County Old Timers will be held at Mount Ayr on July 20, 1939.

The Woodbury County Pioneer Club held its annual business meeting at Sioux City on April 22, 1939. Jesse E. Marshall spoke on "The Monroe Doctrine Today". Resolutions were adopted in memory of Miss Rose Agnes O'Connor, librarian and author of *Sioux City, True Story of How It Grew*. Frank E. Gill was elected president for the ensuing year, and Helen Marie Bartlett secretary and treasurer.

The McCormick-Armstrong Company of Wichita, Kansas, is preparing and printing a series of historical maps of the States, which will be distributed by the Mentholatum Company. Among those already issued are maps of Colorado, Illinois, Missouri, and Texas. The Iowa map is already in press. In addition to the colored and illustrated map, each sheet contains a concise historical sketch of the State and other interesting facts about it.

The Pioneer Lawmakers, men who served in the General Assembly, in Congress, or in some executive or judicial office at least twenty years ago, held their biennial meeting at Des Moines on March 7, 1939. Among the speakers were George Cosson, John C. De Mar, State Commerce Counsel, Senator Frank Byers of Cedar Rapids, and Herman Walter of Council Bluffs. H. S. Van Alstine, of Gilmore City, was elected president for the coming biennium, Ray P. Scott, of Marshalltown, vice president, and Ora Williams, of Des Moines, secretary.

The Forty-eighth General Assembly of Iowa reorganized the State libraries and the Historical, Memorial, and Art Department. Under the new law a board of trustees of three members has charge of: The Iowa State Department of History and Archives; The Iowa State Traveling Library; The Iowa State Law Library; and

The Iowa State Medical Library. All are located at Des Moines. Governor George A. Wilson, Superintendent of Public Instruction Jessie M. Parker, and Judge Richard F. Mitchell, one of the Supreme Court Justices, designated by the Court, constitute the board of trustees. The board appointed Blanche A. Smith Librarian of the Traveling Library, B. Bernard Druker, Librarian of the Law Library, Dr. Jeannette D. Throckmorton, Librarian of the Medical Library, and Ora Williams, Curator of the Department of History and Archives. The books of the former State Library are to be transferred to the Law Library or the Traveling Library.

CONTRIBUTORS

GLADYS E. HAMLIN, Sioux Falls, S. D. Received Ph. B. from University of Chicago, 1926; scholarship from Institute of International Education to study at the Courtauld Institute, London, summer of 1936; M. A., Columbia University, 1937. Taught in high schools at Sioux Falls, S. D., 1926-1929, and Manning, Iowa, 1929-1931. Assistant in Fine Arts Library, Columbia University, 1934-1938. Instructor in Fine Arts, Duke University, 1938-1939.

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AN IOWA FARMERS' PROTECTIVE ASSOCIATION

A BARBED WIRE PATENT PROTEST MOVEMENT

Extralegal societies, such as the Iowa Farmers' Protective Association, have always been common in America; from the earliest days of our country the people in the West have resorted to "regulators", vigilance committees, and similar organizations to solve certain social and economic problems. Appeals to the National or State governments were more often ignored than heeded and it was necessary, if any solution was hoped for, for the people to band together to protect their lives, rights, and property. In Iowa during the eighties of the past century a problem arose that had to be solved in this manner. Barbed wire fencing, which became an absolute necessity for prairie farming, had gravitated through patent litigation into the hands of "monopolists" and the only apparent solution to this problem was in organizing the farmers into a protest association.

The story of barbed wire goes back to the early settlement in the Middle West. As immigrants from the East moved across the Mississippi River into the prairies they were confronted rather early with the problem of enclosing their land. In Iowa this problem was especially difficult. The period of unbounded pastures and free range, with miles of waving grass common to all, soon came to an end. At first livestock had to be fenced out; later it had to be fenced in. Farmers either had to fence or to move on to the west.¹ For those who chose to fence, the supply of

¹ Tyler's *A Treatise on the Law of Boundaries and Fences* (Albany, 1876), pp. 468-471; Hopkins's *Economic History of the Production of Beef Cattle in Iowa* (Iowa City, 1928), p. 75.

natural resources was extremely limited — about seventy-five per cent of the State being destitute of timber. This situation made the cost of rails — from seventy to ninety-six cents per rod — beyond the reach of the average homesteader even if he was willing to cut and split them; and as a result many resorted to pine board fencing, the materials for which came from the pineries of the upper Mississippi. The cost of these materials was very high, and so, with the introduction of the osage orange, many turned to it as a solution of their fence problems. It was cheaper — costing only from five to seven and one-half cents per rod — as far as the initial cost was concerned, but its defects were many and it was soon discovered that for most farmers it required a great deal of time and care.²

As population increased the fencing situation naturally became more acute and by 1860 it was recognized by Iowa farmers as one of the perplexing problems. J. H. Wallace, in his report to the Iowa Agricultural Society as early as 1859, gave a vivid account of the paucity and expensiveness of fencing materials in Iowa. His report reads as follows:

What shall we do for fences? is a question that is asked by every intelligent stranger who visits and looks over our State. . . . In

² Charles Baldwin's *Fences* in the *Annual Report of the Iowa State Agricultural Society*, 1863, pp. 260-268; Suel Foster's *Hedge Fence* in the same volume, pp. 298-301. Besides the cost of construction, there was also the expense of repair and replacement. A reporter in 1860 stated that "The annual cost of keeping up the Fences of our State, and interest on the investment, exceeds the annual sales of Cattle and Hogs, by over \$138,000." During the experimental stages of the hedges the best growths were secured by experienced hedgers who went about the counties guaranteeing a satisfactory fence. The weaknesses of the hedge were many. Prairie fires were disastrous to shrubs; small animals as well as sheep ate the bark and leaves; it was impossible to move them in case of faulty surveying; they served as nurseries for weeds and vermin as well as snow; they cast shade; and they required from three to five years for a good growth.—*Annual Report of the Iowa State Agricultural Society*, 1857, pp. 226-232, 322, 357, 404, 1858, p. 10, 1860, p. 110; *The Western Rural*, Vol. XIII, p. 241 (July 31, 1875), Vol. XV, p. 118 (April 14, 1877).

many portions of the State, the timber is about exhausted, and the efforts that are being made to produce artificial groves are so few in number, and limited in extent, that we may put this down at nothing. The pineries of the upper Mississippi, vast though they be, cannot be made available for more than one-tenth of the necessity. Hedges are very tardy in their introduction, and on account of the care, skill and time requisite to perfect them, they will probably not come into general use during the present generation. We have no rocks to enclose our fields with walls; and embankments are a nuisance. In the meantime, our present fences are rotting down, and we are still waiting from year to year "for something to turn up" by which we may replace them.³

Something did "turn up". With the development of smooth wire in the East it was only a matter of time until farmers and practical mechanics were experimenting with some form of pricker or barb. Wire with thorns or barbs attached, like many another agricultural invention, has a long history behind it. The writer here had no particular interest in tracing the origin of the invention, even if that were possible. However, the early beginnings were found to have been in the eastern States. A patent on a crude and quite impractical barbed wire was taken out by a William D. Hunt in Scott County, New York, as early as 1867; he was followed the same year by an L. B. Smith of Kent County, Ohio, and the next year by a Michael D. Kelly of New York.⁴ These three inventors laid the foundations and furnished the "bottom" patents for this type of fencing, though none of these wires ever proved very practicable.

In 1873 Mr. Hunt came to Illinois to sell territory for his

³ *Annual Report of the Iowa State Agricultural Society*, 1859, p. 9.

⁴ *Washburn & Moen Manufacturing Company v. Jacob Haish, Complainants Record* (Chicago, 1880), pp. 1-6, 66. All references in this paper except the Iowa publications are found in the American Steel & Wire Company Museum at Worcester, Massachusetts (maintained by the company), in the Library of Congress, in the Perry Ellwood vault at DeKalb, which contains the records and papers of his father, Isaac L. Ellwood, and in the Haish Memorial Library also at DeKalb.

patent and while in the small village of Hinckley he came across a Charles Kennedy who likewise had been experimenting with a loose barb for a single wire. While there, Hunt sold Kennedy his patent. This is the beginning of the barbed wire history as far as Illinois is concerned.⁵ Immediately new patents began to emerge in the vicinity of Hinckley and DeKalb. Of the large number in this area two inventors came out with patents on forms of barbed wire that were practicable, durable, and easily manufactured. J. F. Glidden, on his farmstead west of DeKalb, perfected a fence that became in time the pattern for most of the barbed wire producers and consumers of the country, while Jacob Haish, a lumber dealer in the same community, developed simultaneously in his carpenter shop the "S" barb that served as a close second for a few years.⁶

Both of these patents were of the same general type, having two twisted wires; the difference being mainly in the way the barbs were attached. By 1874, Isaac L. Ellwood, a hardware merchant in DeKalb, saw the possibilities of the Glidden barb and purchased for a few hundred dollars a one-half interest in the patent, formed a partnership with the inventor, and began producing by hand a few tons per year. Haish entered the business at the same time and from these two small factories came the first successful barbed wire on a commercial scale. Two years later, a wire mill in Worcester, Massachusetts, known as the Washburn & Moen Manufacturing Company, purchased interests in these bottom patents, secured reissues of them, and began

⁵ *The Western Rural*, Vol. XV, p. 148 (May 12, 1877); 159 U. S. 423; *Iron Age*, June 24, 1926.

⁶ *Sycamore True Republican* (Ill.), July 31, August 4, September 25, 1875, May 27, 1876. In examining the 394 patents listed by the American Steel & Wire Company in their three-volume set of *Early Barbed Wire Specimens* (pp. 1-433) it was found that 176, or nearly half of the total, were issued to Illinois inventors. Iowa was credited with forty-seven. This set was published at Worcester, Massachusetts, between 1924 and 1930.

the development and consolidation of the barbed wire industry.

If the prairie State of Illinois produced and manufactured the first practicable barbed wire fencing, Iowa followed immediately in her steps. Factories sprang up in most of the principal cities of that State, for the demand was far in excess of the supply. During the seventies and eighties Iowa had fifteen different factories. Several were owned by the same people but were operated under different names and patents. Des Moines, Burlington, Marshalltown, Red Oak, Manchester, Oskaloosa, Decorah, Boone, Keokuk, Grinnell, Dubuque, and Cedar Rapids had one or more factories at one time or another.

Each producer had his own particular style of barb and two or three of these companies became rather famous in the development of the industry. In 1875 George C. Baker of Des Moines, Iowa, invented a machine to make barbed wire, secured a patent, and began the production of the wire by hand machines. The Baker Wire Company of Des Moines, under the direction of Mr. Baker, began production in 1879 and by 1881 this concern was producing 1500 tons of barbed wire annually. The Iowa Steel Barb Wire Company of Marshalltown, under the direction of R. E. Sears and his brother, began production in 1877 and by 1882 they were doing an annual business of one million dollars. The Hawkeye Steel Barb Wire Fence Company of Burlington developed rapidly under the supervision of John McCosh not only in the production of barbed wire but in its many specialties of stretchers, lifters, gates, and posts.⁷

⁷ *Iowa State Register* (Daily, Des Moines), March 19, 1879, February 17, April 13, August 3, 1881, May 9, 1883; *The History of Polk County, Iowa* (Des Moines, 1880), p. 716; *Chicago Industrial World*, June 23, 1881, May 8, 1884; *Iron Age*, June 30, 1881, June 22, 1882, April 17, May 8, 15, 1884; *Chicago Journal of Commerce*, June 11, 1879; *Keokuk Gate City*, January 5, 1884. In the Museum at Worcester there are credit memoranda issued by Bradstreet for each one of these concerns.

In 1876 Washburn & Moen and I. L. Ellwood began a series of lawsuits against manufacturers in various parts of the country for infringement of patents.⁸ The principal suit was filed in Chicago against Jacob Haish and thirteen other defendants from the Middle West. These defendants mobilized themselves into a protective society, called the Barbed Wire Manufacturers Union, assessing themselves one-half cent per pound on their output to defray legal expenses and to protect their buyers.⁹ The legal battle was fought out on the ground that the "bottom" patents were neither novel nor a work of inventive genius.

The defendants leveled their whole attack on the premise that barbed wire fencing was in use before the Hunt patent and therefore it should not be sustained. On this point a large mass of evidence was introduced to show that farmers had used barbed wire prior to 1867.¹⁰ The country was combed in search of old fences; some were unearthed in Iowa and one was found as far south as Texas. The trial dragged on for more than four years, since each prior fence disclosed made it necessary for the plaintiffs to secure rebutting evidence.¹¹

During the period of litigation both sides claimed victory through their publications and advertisements. Every farmer and railroad company in the Middle West was cir-

⁸ Letter from I. L. Ellwood to H. B. Sanborn, dated DeKalb, November 16, 1876; *Sycamore True Republican*, November 15, 1876, January 17, 1877.

⁹ *Sycamore True Republican*, March 15, 1879; *The Haish Barb Wire Regulator*, Vol. III, p. 4 (January, 1879); letter from Coburn & Thatcher to T. H. Dodge, dated Chicago, February 15, 1877.

¹⁰ Isaac L. Ellwood stated that more than 10,000 pages of testimony was collected in this trial.—Letter from I. L. Ellwood to R. R. Plane, dated DeKalb, February 5, 1879.

¹¹ Eleven different prior fences were unearthed.—Washburn & Moen v. J. Haish, *Complainants Record* (Chicago, 1880), pp. 1-808. In a prior fence case from Austin, Texas, as many as twenty depositions were allowed each side.—*Complainants Record* (Chicago, 1880), pp. 598-604.

cularized as to the danger of using wire made by those who were infringing a patent. It was a tense period for dealers and consumers alike. Finally, in December of 1880, Judges Thomas Drummond and Henry W. Blodgett handed down their decision in favor of the validity of the "bottom" patents.

This decision caused considerable excitement throughout the country. A reporter in Chicago stated on the day of the decision, "it has created a most profound sensation, and is the topic of conversation on the streets, in the cars, in the hotels, in business houses, and in fact wherever men congregate." Repercussions were heard from sections as far west as Montana and, considering the decision in the light of subsequent developments, it was no doubt one of the famous patent decisions.¹²

This decision meant a turning point in the barbed wire industry. It threw fear and consternation into the hearts of producers everywhere. Following the trial, Mr. Washburn came to Chicago where he proceeded at once to issue licenses and make settlements for back damages. By February 24th all the defendants in the suit, with the exception of Jacob Haish, had settled for damages and had taken out licenses.¹³

Some of the special features of these licenses were: (1) the licensee must operate on a definite tonnage; (2) he must assign all his patents; (3) he was required to settle for back damages covering a two-year period; (4) he must pay a royalty of seventy-five cents a hundred on future produc-

¹² *Chicago Industrial World*, December 23, 1880; *Chicago Tribune*, December 16, 1880; *Montana Live Stock Journal*, Vol. XII, pp. 233-234 (June, 1881). For the decision see 10 *Bissell* (United States Circuit Court, Northern District of Illinois), pp. 65-89.

¹³ *Iron Age*, January 13, 1881; *Chicago Industrial World*, January 13, 1881; *Age of Steel*, February 5, 1881. During the year 1881, thirty-three licensees settled for damages totaling \$334,642.05.—Washburn & Moen, *Letter Book*, Vol. I, pp. 246, 298.

tion; (5) he must sell to consumers at a fixed price; and (6) each month he must report to the licensors the amount produced and sold along with the names and addresses of those to whom it was sold.¹⁴

Following this work of Mr. Washburn's, there appeared in Iowa a rather strong opposition to this consolidation. It was logical that this protest should begin in Iowa, for it had been the leading State in the number of grange locals, as well as the leading State at the time in the consumption of barbed wire.¹⁵ Furthermore, the farmers and local dealers had been for years circularized by the producers to the effect that anyone handling or consuming infringing wire would be liable for damages.¹⁶ This situation naturally kept the people in a state of tension and uncertainty.¹⁷ Moreover, there was a rather sizeable group of well-organized leaders within the State to lead the protest movement as well as a number of sympathetic newspapers to serve as

¹⁴ Ohio Steel Barb Fence Company v. Washburn & Moen, *Defendants Record* (Chicago, 1885), pp. 184, 188-192, 194; *Iron Age*, January 27, 1881.

¹⁵ Nixon's *The Populist Movement in Iowa* in THE IOWA JOURNAL OF HISTORY AND POLITICS, Vol. XXIV, p. 3 (January, 1926); Haynes' *Third Party Movements Since the Civil War*, pp. 311, 448. In examining Jacob Haish's account books for the period 1879-1893, it was found that Iowa was his largest consumer.—See Washburn & Moen v. J. Haish, *Complainants Record* (Chicago, 1885), p. 66b.

¹⁶ Letter from Snyder & Manoth to J. Haish, dated Brooklyn, Iowa, September 5, 1878. The Haish Scrap-Book at Worcester contains a collection of circulars sent to him by his dealers who had received them from other concerns. These circulars varied in content. Some were affidavits showing evidence of prior fences; some were court decisions; some were nothing more than slanderous remarks calling their competitors "foul names"; while the majority were primarily meant to frighten and intimidate dealers and consumers. The Drive Well patent cases in Iowa also served as experience for the farmers. For several years they had been harassed by collectors for the patent owners until by 1879 several counties collected a fighting fund to carry the suit to the Supreme Court. Jed Lake of Independence, who later helped to organize against the barbed wire patents, was one of the attorneys for the farmers.—*Iowa State Register* (Daily, Des Moines), March 26, 1879, June 9, 1881.

¹⁷ Letter from L. Reeve to R. G. Brown, dated Chicago, May 28, 1879.

outlets for their propaganda.¹⁸ Economic conditions also aggravated the situation. In the late seventies Iowa was hit by a severe grasshopper plague; resumption of specie payments added to the hard times; in 1878 wheat was selling in Chicago for about ninety-six cents per bushel; by 1879 the foreign countries were beginning to restrict our cattle exports; and in 1881, according to Thorstein B. Veblen, there was the worst drought "since the inauguration of crop reporting."¹⁹

The first organized protest against the monopoly of the barbed wire patent owners was a meeting held by a small group of citizens in the township of Westburg in Buchanan County, on December 20, 1878. The *Independence Conservative* carried a lengthy report of this meeting. Resolutions were passed by the group embodying sentiments of "boycott" against the "patent right" sharks, and those features of the patent system that made a man liable for buying an article "offered for sale in what the law calls the open market" was condemned.²⁰

Shortly after this meeting, "Father" C. F. Clarkson, agricultural editor of the *Iowa State Register* at Des Moines, began a series of articles which circulated rather widely throughout the Middle West. He attacked the "monopolists" as "bulldozers" and appealed to the farm-

¹⁸ The agricultural editors of the following papers were the most prominent leaders in this protest movement: *Traer Clipper*, *Keokuk Gate City*, *Davenport Gazette*, *Fort Dodge Messenger*, *Iowa Homestead*, *Winterset Madisonian*, *Newton Journal*, *Marshalltown Times*, *The Iowa Farmer*, and the *Iowa State Register*.—*Iowa State Register* (Daily, Des Moines), January 12, 1881.

¹⁹ *The Western Rural*, Vol. XIII, p. 201 (June 26, 1875), Vol. XV, p. 276 (September 1, 1877); *Chicago Journal of Commerce*, April 16, 1879; *Keokuk Gate City*, January 27, 1883; Wallace's *Uncle Henry's Own Story of His Life* (Des Moines, 1917-1919), Vol. III, pp. 25-28; Thorstein B. Veblen's *The Price of Wheat Since 1867* in the *Journal of Political Economy*, Vol. I, pp. 71-73, 77, 78, 81 (December, 1892).

²⁰ *Sycamore True Republican*, January 4, 1879; *St. Louis Journal of Commerce*, March 29, 1879.

ers for action. In one account Clarkson reviewed the patent litigation up to that point and illustrated by a concrete example just what consolidation of the patents would mean in dollars and cents to the Iowa farmer. He took as an example the Iowa Steel Barb Wire Company at Marshalltown which, he stated, manufactured 300 carloads of fencing annually. A royalty fee of seventy-five cents per hundred exacted from this one firm would amount to the staggering total of \$195,000, all of which the farmers would have to pay.²¹

Clarkson went on to condemn the whole patent system for allowing a company to gain control of the barbed wire industry by "purchasing two or three old patents", which before were worthless, by "manipulation of the Patent Office". He claimed that in many of the legal battles, instead of the patent owners pushing their suits to a conclusion, they had resorted to tricks, bribery, and profitable compromises. "By such methods", he continued, the farmers of Iowa "are left to the exclusive monopoly and extortion of Washburn and Moen." In May, 1879, he published a long article, addressed directly to the patent owners, asking them if they intended to prosecute the innocent farmers.²²

The patent owners came back in sharp retort to these many articles and circulars. I. L. Ellwood & Company released a lengthy circular to the dealers—an excerpt of which will show how demoralized the trade had become:

They [opponents] have sent circulars broadcast that we dare not

²¹ *Sycamore True Republican*, April 9, 1879; *The Haish Barb Wire Regulator*, Vol. III, p. 8 (June, 1879).

²² *Sycamore True Republican*, April 9, 1879; *Iowa State Register* (Daily, Des Moines), May 21, July 30, August 27, 1879. In a vein of satire Clarkson said: "we have no doubt that the patent office . . . will soon . . . issue patents on the first practices of Adam and Eve, as being new devices."—*Iowa State Register* (Daily, Des Moines), January 19, 1881.

come to trial. They have called us swindlers, liars, Monopolists, and all kinds of low and foul names, such as only proceed from the mouths of men that have no honorable means of defence. The country has been flooded with these vile circulars, and they only show to an intelligent public the most infamous scheme to bolster up an unlawful manufacture and use [of] an inferior quality of barb wire, that they may well be compared to the mushroom stock companies that manufacture it.²³

A year later Ellwood again addressed himself in two lengthy letters to the citizens of Westburg in order to refute the charges and to explain his position. In his argument he tried to allay the fears of the farmers, but at the same time he demanded his patent rights.

We will as briefly as possible define our positions. . . . We have never in a single instance brought suit against a consumer, but instead we have laid our ax at the root of the evil namely the Manufacturers and Wholesale Dealers. Although we have received offers of large sums of money for the privilege of collecting damages from Farmers, we have steadily refused all such offers, believing that as a rule they have been deceived by the misrepresentations of irresponsible and unscrupulous parties. But now that our suits are decided, which fact we have published through out the N. W. should any parties . . . persist in buying and using infringing wires, we should deem it our duty to protect that which the Courts have decided is our property, and we candidly ask our Farmer friends if they would not do the same?²⁴

By the first of the year 1881 things began to hum, and circulars were sent out with an accelerated speed not only by the patent owners but by licensees as well.²⁵ The Baker

²³ *Circular to Dealers*, DeKalb, February 5, 1879; letter from I. L. Ellwood to R. R. Plane, dated DeKalb, February 5, 1879. See also *The Burlington Hawkeye*, April 27, 1879.

²⁴ Letter from I. L. Ellwood to Walrath & Sons, dated DeKalb, February 5, 1879; letter from Ellwood to R. R. Plane, dated DeKalb, February 5, 1879.

²⁵ A total of 22,000 copies of the *Chicago Inter-Ocean*, containing the 1880 decision, were mailed to the trade by Ellwood and a licensee in Chicago.—*Sycamore True Republican*, December 22, 1880.

Wire Company of Des Moines, a licensee, wrote letters to dealers and farmers informing them that if anyone handled, or purchased, any wire infringing the patent he would be "held responsible for the violation . . . to the full extent of the law."²⁶ Farmers were so bewildered they did not know what to do. Many wrote in to their local papers inquiring as to what wire they should purchase; while others were so jittery over the matter they refused to make any purchases.²⁷

One of the first attempts to solve the problem was by appeal to the National government.²⁸ In 1880 the Iowa State Agricultural Society, representing most of the discontented elements, forwarded a resolution to Congress in which the following statement appeared:

That the outrages perpetrated by the aid of patent right laws or by their abuses are crying aloud for relief; and that we request our members of Congress to so amend them as to remedy the evils or, if this cannot be done, that their evils being so much superior to their benefits, that they should be totally abolished.²⁹

A letter in the *Register* one month later, a part of which reads as follows, depicted the same sentiments:

No State is now suffering as much perhaps as Iowa for want of protection in patents. It was to be hoped that the *average* Iowa Congressman would have remembered the dear farmer before this, but perhaps they will wake up by the next election to the impor-

²⁶ *Iron Age*, April 14, 1881.

²⁷ *The Western Stock Journal and Farmer*, February, 1881, p. 27; *Iowa State Register* (Daily, Des Moines), March 19, 1879, March 30, 1881.

²⁸ *Keokuk Gate City*, February 24, November 30, 1880, January 25, 1881; *Iowa State Register* (Daily, Des Moines), March 2, 1881. The attack upon the patent system grew to such proportions that even Thomas Edison was drawn into the controversy. He made a direct appeal to Butler to use what political influence he had to protect the system.—Letter from Edison to Butler, dated Menlo Park, N. J., February 17, 1879, in the Butler Papers (Manuscript Division, Library of Congress).

²⁹ *Iowa State Register* (Daily, Des Moines), January 13, 1881.

tance of the farmer. If they will not, some of them might get fast on some of our barb wire fences.³⁰

The Western Rural carried an article in which it stated that the "patent office needs a thorough purification, and a good deal more industry and practically inclined brains than it has had."³¹

Another solution for these grievances concerning the patents was promulgated by a group of Iowa citizens in the form of an appeal case to the United States Supreme Court. G. H. Crosby of Sheridan Center, Poweshiek County, Iowa, as well as a number of other leaders, likened the barbed wire patents to that of the Millers' Purifier patent. Mr. Crosby stated that a "group of sharpers bought up an old and worthless patent for bolting flour and got a reissue which was so changed . . . [as] to cover the whole process." The millers of the country organized and raised a "fighting fund"; they contested the patent in the Federal courts and in the final decision the "patent right sharks were routed."³² In regard to barbed wire Crosby said:

³⁰ *Iowa State Register* (Daily, Des Moines), February 23, March 2, 1881. Newspapers outside the State were likewise just as denunciatory of the Patent Office. See also *Janesville Daily Recorder*, December 19, 1880; *Rocky Mountain Husbandman*, June 8, 1882.

³¹ *The Western Rural*, Vol. XIX, p. 225 (July 16, 1881); *Keokuk Gate City*, June 30, 1881. This agitation in the West gave rise to a long series of debates and investigations in Congress.—Arguments before the Committee on Patents, 45th Congress, 2nd session, *Miscellaneous Documents*, No. 50 (1877-78); *Chicago Industrial World*, January 26, June 1, 1882, March 27, May 15, 1884; *Midland Industrial Gazette*, February 7, 1884. It likewise caused such a stir among American inventors that they began an organization. By 1884 they had a well integrated society.—*Western Manufacturer*, Vol. XII, p. 194 (October 31, 1884); *Chicago Industrial World*, July 17, October 30, 1884. At their national meeting in 1884, one member remarked that he hoped "the inventors, and those interested in patents, will unite in one solid phalanx to take the grangers and those members of Congress who are for annihilating the patent laws, place them upon a steel rail . . . down grade in a dirt car, with steam and electricity pushing them forward to the lowest depths of h——!" —*Iowa State Register* (Daily, Des Moines), July 31, 1884.

³² *Iowa State Register* (Daily, Des Moines), February 23, March 2, 1881.

It seems to me that we cannot afford to sit tamely down and be robbed without making an effort to defend ourselves. . . . A small contribution from each one will make a sufficient fund to test the question. As the matter stands every man who has a rod of barbed wire fence is liable to be called upon to pay a good round sum for infringement. . . . Our only way would be to allow a new suit to be brought and make a test case of it.³³

C. C. Cole, a prominent attorney in Des Moines, journeyed to Washington to examine the barbed wire patents. After a thorough investigation of them he encouraged the farmers to go ahead with a test case.³⁴ To fight this case in the courts they naturally turned to Jacob Haish of DeKalb, Illinois, who was the most recalcitrant manufacturer as far as the patent owners were concerned. He had been the principal defendant in the Chicago case and was the only one who refused to come to terms.³⁵

In the spring of 1881 Haish leveled an attack on the "monopolists" through his *Barb Wire Regulator* that caused a stir throughout the Middle West. He became the "rallying point" for all the farmers and dealers who opposed the consolidation. In fact, he caused such a "rum-pus" by his propaganda that Washburn & Moen at one time offered him the liberal sum of \$50,000 if he would come to terms, fearing that unless he did capitulate there would be "an open rebellion against them." Charles F. Washburn characterized him as a "man who . . . is determined to fight, to wriggle, to scold and pull wires and issue ridiculous circulars; if necessary . . . [even] encourage Farmers Associations."³⁶

³³ *Iowa State Register* (Daily, Des Moines), February 23, March 3, 1881.

³⁴ Letter from C. C. Cole to C. F. Clarkson, dated Washington, D. C., March 29, 1881.

³⁵ Haish had taken a large amount of testimony in the Chicago suit and it was already printed. This, the farmers felt, would save them a nice sum of money.—*Iowa State Register* (Daily, Des Moines), March 9, 1881.

³⁶ Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, June 11,

To crystallize these varying opinions, it was necessary to have some sort of organization. On January 12, 1881, the Iowa Farmers' Alliance held its first meeting in Des Moines concurrently with the Iowa State Agricultural Society.³⁷ On the eve of the eleventh a group of agricultural editors — many of whom were officials of these two organizations — were invited to the residence of "Father" C. F. Clarkson to "discuss subjects of current interest." During the course of the evening Clarkson proposed that an organization of farmers be formed to fight the barbed wire monopoly.³⁸

A few weeks after this gathering a call was sent out over the State to farmers, mechanics, and businessmen to attend a mass meeting at the courthouse in Des Moines. "The grasping world, combined capital, Congress and the Legislatures should be taught the lesson that the people are not yet ready to bear patiently unreasonable, unjust and tyrannical oppression", wrote Mr. Clarkson. "And we have faith to believe that this meeting will be only a commencement of the meetings which will be held throughout this State to declare their opinions and raise means to assert and maintain human liberty."³⁹

In other articles Clarkson, with plenty of patriotic symbolism, appealed for action. "Our forefathers had spunk enough to cast the tea into the sea, because they were com-

1881; The Haish Scrap-Book; letter from B. F. Thurston to C. F. Washburn, dated Chicago, April 29, 1881; letters from C. F. Washburn to I. L. Ellwood, dated Worcester, April 28 and June 11, 1881.

³⁷ *Iowa State Register* (Daily, Des Moines), January 12, 13, 1881.

³⁸ *Iowa State Register* (Daily, Des Moines), January 12, 1881. Included in this group of editors were the following: James Wilson, S. A. Knapp, John Scott, L. S. Coffin, B. F. Gue, President Welch of the State Agricultural College, Henry Wallace, A. Taylor, Judge Batten, Alex. Charles, and Professor Budd. See also Wallace's *Uncle Henry's Own Story of His Life*, Vol. III, pp. 25-28.

³⁹ *Iowa State Register* (Daily, Des Moines), March 23, 1881; *The Western Rural*, Vol. XIX, p. 105 (April 2, 1881).

pelled to pay unjust stamp duties on it. . . . Have any of our farmers spirit enough not to use one pound of this wire, which has the blood of liberty staining it.”⁴⁰

Professor S. A. Knapp of the State College of Agriculture also stressed the importance of the struggle in the same patriotic manner by saying that “it is a contest which involves so much of liberty that if it fails the republic cannot long endure.”⁴¹

On the appointed day the “whole face of Iowa” was covered with two inches of snow, and because of this inclement weather only a small number of delegates attended the meeting.⁴² Mr. Clarkson was chosen president, since he was more or less responsible for the gathering, and B. F. Gue was selected as its secretary. The forenoon session was devoted largely to speeches and the reading of letters from such men as Jacob Haish, Jed Lake, and others. Haish sent them the following word: “I feel that I am right and will continue to manufacture the wire at prices the farmers can pay, if the people will sustain me.” Mr. Lake’s letter was a strong plea for the farmers of Iowa to back Haish and save the \$20,000 that it would cost them to form a new case.⁴³ A suggestion was made by J. A. Hull of Boone that they refer the case to General Benj. F. Butler who would, he thought, handle the whole matter for not more than \$2500. Hull was authorized to contact General Butler and ascertain if his services were available and just what his fees would be.⁴⁴

⁴⁰ *Iowa State Register* (Daily, Des Moines), March 2, April 27, 1881.

⁴¹ *Chicago Industrial World*, June 9, 1881.

⁴² The number present varied with the reporters. The number no doubt was somewhere between eighty and one hundred.—*Sycamore True Republican*, April 6, 1881; *Chicago Industrial World*, April 7, 1881; *Iowa State Register* (Daily, Des Moines), April 3, 6, 1881.

⁴³ *Iron Age*, April 14, 1881.

⁴⁴ *Iowa State Register* (Daily, Des Moines), April 3, 1881. Butler replied

In the afternoon session, Judge W. E. Miller, who more or less secretly represented the patent owners, delivered a speech in which he attempted to counteract the movement by promising the farmers that he felt sure no suits would be brought against those "who purchased from licensed dealers." The delegates were anything but courteous to the judge for they suspected that he was "a mouthpiece for the trust."⁴⁵

A man by the name of James H. Coon was present at this session. At the time he was engaged with two other parties — John H. Given and W. L. Carpenter — in the manufacture of barbed wire in Des Moines and the firm was, at the time, being sued by Washburn & Moen for infringement. Mr. Coon laid down a proposition to the farmers that if they would back him and his partners with financial aid to prosecute their suit, he "could supply all the farmers of

to Hull's inquiry by saying that he was "ready and willing for a very moderate fee to fight the barbed case through the Supreme Court."—*Iowa State Register* (Daily, Des Moines), April 22, May 11, 1881. Butler was probably selected because of his experience in handling patents. He had participated in the telephone and DeLaval cream separator suits.—Letter from O. D. Bennett to B. F. Butler, dated Washington, April 11, 18, 1884. He was also a favorite politically with many of the Iowa farmers. Occasional appeals were made to him to curb the railroads.—Letter from Geo. Crilly to Butler, dated Barnum Station, Iowa, January 24, 1879; letter from H. M. Hamblin to B. F. Butler, dated Primghar, Iowa, March 2, 16, 1885. Butler was nominated as the candidate for President at the Greenback convention in 1884 by James B. Weaver.—F. E. Haynes's *James Baird Weaver* (Iowa City, 1919), p. 215. Butler was never engaged beyond an advisory capacity in the barb wire case due to the fact that Haish came to terms with the patent owners and an appeal was out of the question until another case had gone through the lower courts.—Letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, Ill., June 23, 1881; letter from Jacob Haish to C. F. Washburn, dated DeKalb, August 18, 1881; *Iowa State Register* (Daily, Des Moines), August 17, 1881.

⁴⁵ Following the meeting Miller sent the following characterizations to Washburn: "Ex. Lieut. Gov. Gue," he said, was "ready to sell out to the Greenbacks politically if he can make any money by it." J. D. Whitman was a "Democrat and Greenback candidate for Congress in 1876. *Anything for office.*" John Scott was "a gentleman farmer, acts with the republicans when he gets a nomination; otherwise, otherwise."—See Iowa Farmers' Protective Association Papers in the Museum at Worcester.

Iowa'' with barbed wire at one-third the price.⁴⁶ At the close of the meeting several resolutions were adopted, one of which was that an executive committee be appointed to perfect an organization.

A few weeks later this organizing committee met to make arrangements. The name given their organization was the Iowa Farmers' Protective Association. It was to be incorporated with authority to sue and be sued, to buy, sell, or manufacture barbed wire, and membership fees were to be one dollar per year. Any member sued "for infringement or using unlicensed wire will be given counsel in suit free of charge and where possible the Organization will become the defendant." A board of directors was appointed with a list of officers and C. C. Cole was engaged as their legal adviser. The capital stock was placed at \$100,000 to be secured by membership fees and annual dues of fifty cents; the largest indebtedness that could be incurred at any one time was limited to \$15,000 and members were eligible from Iowa, Minnesota, Nebraska, Kansas, and Missouri.⁴⁷

On July 13th, the directors met in Des Moines and drew up a contract with the Coon concern to manufacture fencing to be furnished directly to members at seven and one-fourth cents per pound for enameled wire and eight and one-fourth cents for galvanized wire. Three-fourths of a cent was to be held in reserve for the purpose of paying royalty, or damages, in case the litigation resulted adversely; or to be returned to the members purchasing wire in case of success. Coon, Given, and Carpenter were to receive five-

⁴⁶ *Iowa State Register* (Daily, Des Moines), April 3, July 13, December 28, 1881; *The Western Rural*, Vol. XX, p. 12, January 14, 1882.

⁴⁷ See Articles II and XI in the *Iowa State Register* (Daily, Des Moines), May 25, 1881. The first officers were: M. L. Devin, president; L. S. Coffin, vice president; J. D. Whitman, secretary; and C. F. Clarkson, treasurer. In a short time a full time secretary was needed so Whitman resigned and G. H. Crosby was appointed.—*Iowa State Register* (Daily, Des Moines), July 6, October 12, November 9, 1881.

eighths of a cent for manufacturing the wire and the Association was to operate without profit. Barbed wire was to be "free"; that is no royalty was to be paid the Washburn & Moen concern.⁴⁸

With the structure of the Association established, the next move was to get the farmers of the State behind it. Appeals were sent out requesting that farmers organize locals in the various counties, select officers, raise fees, and report their work to the Secretary. The appeals included the usual stock charges against the patent owners and courts.⁴⁹

Within a short time the protest movement spread far and wide. C. F. Washburn, fearing a general rebellion among his licensees, came to Des Moines, and in the editorial office of the *Homestead* held a meeting with some of the directors of the Association to "ascertain if the interests and differences . . . could not be reconciled."⁵⁰ Having no success in securing an amicable settlement, he began distributing a series of pamphlets to the consumers as well as buying a goodly amount of advertising space in the local newspapers.⁵¹ The Association, not to be outdone, got out a little monthly paper for fifteen cents a year called the *Farmers Advocate*, to "inform farmers of the monopolistic evils."⁵²

⁴⁸ *Iowa State Register* (Daily, Des Moines), July 13, August 3, 24, September 14, 1881; C. Cole's *A History of the People of Iowa* (Cedar Rapids, 1921), pp. 428, 429.

⁴⁹ *Chicago Industrial World*, August 11, 1881; *Iowa State Register* (Daily, Des Moines), June 1, 1881.

⁵⁰ *Sycamore True Republican*, May 25, 1881; *Keokuk Gate City*, May 31, 1881.

⁵¹ *Chicago Industrial World*, September 1, November 9, 1881. Advertisements in the *Register* cost the Washburn concern as much as forty cents a line. — Letter from T. G. Orwig to C. F. Clarkson, dated Des Moines, September 5, 1881; *The Western Rural*, Vol. XXIV, p. 408 (June 26, 1886); *Iowa State Register* (Daily, Des Moines), June 18, 1884.

⁵² *The Western Rural*, Vol. XX, p. 60 (February 25, 1882); *Iowa State*

Washburn's next move was to attempt to close the factory just as he had done in the case of many others producing unlicensed wire.⁵³ An injunction against the Coon concern had been asked as early as 1879, but the case had been postponed until the fall of 1881. With the aid of the Association, Coon managed to secure another postponement from the judge until the January session. In the interim, a good deal of dickering took place between the two litigants. Coon led the patent owners to believe that he was the sole owner of the patents and machinery in the factory. Before the trial was to take place he agreed to a settlement whereby Washburn & Moen were to get possession of all the equipment for a certain price. He was to come to Des Moines from Chicago, where the arrangements had been drawn up, and deliver the machinery to them at an early hour of the morning.⁵⁴

Since Given and Carpenter owned a two-thirds interest in the equipment and were suspicious of their partner they hired a detective to shadow Mr. Coon while he was in Chicago and when he came to the factory to deliver the ma-

Register (Daily, Des Moines), November 9, 1881. These pieces of literature were "placed in farmers wagons and sent directly or indirectly to every farmer in the North West."—*Chicago Industrial World*, September 1, 1881.

⁵³ J. W. Millington, one of the Washburn attorneys during the eighties, stated years later that he "closed up 139 factories in the States of Illinois, Iowa, Nebraska and Missouri without bringing suit."—*Reminiscences of J. W. Millington*, in the Museum at Worcester.

⁵⁴ *Iowa State Register* (Daily, Des Moines), October 26, 1881; *Keokuk Gate City*, January 17, 1882. Coon was promised \$12,000 to sell out, but when it was discovered that he had falsely testified as to the ownership of the machines he had, in order to "save himself from prosecution for perjury", to accept a smaller sum.—*Age of Steel*, January 7, 1882; *Iowa State Register* (Daily, Des Moines), December 28, 1881. At the Chicago meeting C. C. Cole, attorney for the Association, had a special conference with C. F. Washburn, the purpose of which was to try and raise the sum offered Mr. Coon for his patents. This extra amount was to be used to pay Cole "for his services." Cole apparently was in collusion with Coon as was evidenced in the suit, *Cole v. The Farmers' Protective Association*, Polk County District Court, August 30, 1882.—*The Farmers' Protective Association Papers*.

chines they were there to prevent the removal. Given and Carpenter, however, after some delay, finally capitulated and sold their interest in the patents and machinery for \$4,000.⁵⁵ Thus ended the first chapter in the "free barbed wire factory".

Following this "betrayal" by their own people, the directors of the Association began to perfect a new arrangement with other patent owners for machinery and barbs. "Sturdy John Given" was placed in charge of the factory with Carpenter as its agent and in a few months the factory was in operation again.⁵⁶ By this time the Association had become rather well known throughout the Middle West and much of the erstwhile opposition to it, especially in Iowa, was beginning to disappear. *The Western Rural*, which at first openly advised farmers not to join the Association, was by now opening its columns in active support.⁵⁷

The National Farmers' Alliance at first opposed the Iowa Farmers' Alliance, and, naturally, the Farmers' Protective Association; but by the fall of 1881 they had forgotten many of their differences and were holding joint meetings.⁵⁸ Certain barbed wire factories, especially the

⁵⁵ *Iowa State Register* (Daily, Des Moines), December 28, 1881; *Age of Steel*, January 7, 1882; *St. Louis Globe Democrat*, January 4, 1882. Mr. Coon, following this episode, became an employee of the patent owners.—Letter from F. W. Lehmann to Thos. Dodge, dated Des Moines, October 31, 1883.

⁵⁶ *Keokuk Gate City*, January 17, 1882. The Association had trouble securing machines. They made an agreement with the Butler Brothers of Union in Hardin County for a number of machines but this caused friction with Jacob Haish who had built them. The upshot of the matter was that Haish sued out a writ of replevin and the Association was forced to surrender them.—See J. Haish Scrap-Book.

⁵⁷ *The Western Rural*, Vol. XIX, p. 225 (July 16, 1881), Vol. XXII, pp. 24, 604 (January 12, 1884); *Iowa State Register* (Daily, Des Moines), August 17, 1881. By 1884 Milton George, the editor, was making personal contributions to the Association.—*The Western Rural*, Vol. XXII, p. 29 (January 12, 1884).

⁵⁸ *Iowa State Register* (Daily, Des Moines), September 14, 1881.

Grinnell Wire Company, whose owners found it difficult to secure a license from the patent owners, rallied to the Association.⁵⁹ The State legislature by this time had been brought under the influence of the Association; so the future, in spite of the adversities, looked much brighter than the past.⁶⁰

Realizing that a test case in the lower courts was quite improbable — due to the “refusal” of the Washburn concern to allow a “fair and thorough trial”—the Association now turned toward the Supreme Court of the United States. General Butler was again contacted to advise them as to the best procedure. He advised the farmers that a test could be made in the highest Court through the Attorney General of the United States, whom he said he had recently interviewed and found “willing to proceed against this unjust monopoly”.⁶¹

The initiative in this matter had to come through the legislature; so pressure was brought to bear upon the legislators, and on March 10, 1882, Senator John D. Nichols of Benton County introduced in the Iowa Senate a joint resolution requesting the President of the United States to have proceedings commenced by the Attorney General “to set aside patents and reissues” now “claimed to be owned by Washburn & Moen & Company.” The Iowa Secretary of State was requested to send a copy of this resolution to

⁵⁹ J. B. Grinnell was very friendly with C. F. Washburn while he was trying to secure a license. He wrote an article for him on the value of barbed wire which was published in the *Transactions of the Nebraska State Board of Agriculture* (1879-1880) and he entertained Washburn in his home on various occasions.—Letter from J. B. Grinnell to C. F. Washburn, dated Grinnell, Iowa, May 21, 1881; *The Western Rural*, Vol. XIX, p. 280 (September 3, 1881). By 1883 the Grinnell Company had definitely sided with the farmers and was selling “moonshine” Glidden wire throughout the West.—Letter from C. S. Martin to I. L. Ellwood, dated Hopkins, Missouri, October 8, 1883.

⁶⁰ *Dubuque Daily Herald*, January 16, 1883.

⁶¹ *Iowa State Register* (Daily, Des Moines), March 11, 1882.

each United States Senator and Representative from Iowa and they were requested to try and get legislation to cancel patents issued inadvertently or void for lack of novelty.⁶²

The resolution claimed that these patents were not novel inventions and that the reissued ones covered more than the original patents. The petitioners also averred that there was "no remedy for the public unless proceedings can be instituted", since the owners of the patents had thus far prevented the Iowa farmers from testing the validity "either by obtaining consent decrees or by default". A copy of the resolutions, as passed by both houses, was mailed to Mr. Washburn. In a few days he answered the petition by a direct appeal to the Attorney General, stating that the claim of the legislators "is full of gross errors" and that his concern had not made illegal settlements.⁶³

By mid-summer, Washburn & Moen had brought suit against a number of producers in Iowa by asking for temporary injunctions.⁶⁴ Judge Love of the United States District Court in Des Moines refused to grant these requests and not to be outdone the patent owners turned for relief to the other Federal District Court in Keokuk under Judge McCrary.⁶⁵ The legal firm of Wright, Cummins and

⁶² *Chicago Industrial World*, March 16, 1882; *Sycamore True Republican*, April 5, 1882; *Iowa State Register* (Daily, Des Moines), March 11, 1882. A few weeks earlier the legislature tabled a resolution making it a misdemeanor for any owner of a patent to send out secret agents to spy on the consumers.—*Chicago Industrial World*, January 26, 1882.

⁶³ *Sycamore True Republican*, April 5, 1882; *Iowa State Register* (Daily, Des Moines), March 11, 1882; The Farmers' Protective Association Papers. The *Vinton Eagle* carried on a heated debate with the *Chicago Industrial World* over this action of the legislature. The politicians were accused of "trying to gain favor with the farmers."—*Chicago Industrial World*, April 6, 27, 1882.

⁶⁴ *Iowa State Register* (Daily, Des Moines), June 14, 1882.

⁶⁵ Judge Love did allow the complainants a \$5000 bond from the Association and this was subscribed by some Des Moines bankers.—*Keokuk Gate City*, January 24, 1883.

Wright was engaged by the Association as their counsel while Washburn, as his critics remarked, brought from Chicago a "whole galaxy of sleek, well-fed, eastern patent lawyers." The battle was on now in dead earnest and both sides began to assemble their evidence.⁶⁶

A. B. Cummins was a keen lawyer and caused plenty of anxiety for the patent owners. He made such a fine showing in this case that he was subsequently employed by the complainants. The experience in this work also prepared him for his vigorous attack on the iron and steel tariff schedules in 1909.⁶⁷

While the arguments were being presented in Keokuk a similar trial was in session in St. Louis under Judge Samuel Treat. On June 4th, this judge held that the reissues of the bottom patents were invalid, on the ground that they were enlargements. A few days later Judge McCrary handed down his decision at Keokuk, refusing an injunction on the same grounds—that the patents had been "illegally broadened." These two decisions, coming so close together, gave rise to considerable excitement among the farmers; so much so, in fact, that the directors of the Association released a report that their work was soon to draw to a close—they had accomplished their objective.⁶⁸

But the battle was not over. Having been beaten in the

⁶⁶ *Iowa State Register* (Daily, Des Moines), November 1, 1882. The patent owners imported a number of barbing machines and secured a whole floor of the Keokuk Wind-Engine Company's factory where they were put in operation.—*Keokuk Gate City*, January 9, 1884; *Chicago Industrial World*, November 25, 1883.

⁶⁷ Letter from C. K. Offield to Thos. Dodge, dated Chicago, February 15, 1883; letter from J. W. Gates to John Lambert, dated Pittsburgh, August 9, 1893.

⁶⁸ *Chicago Industrial World*, June 7, 14, 1883; *The Western Rural*, Vol. XXI, p. 186 (June 9, 1883); *Keokuk Gate City*, June 12, 1883; *Western Manufacturer*, Vol. XII, p. 47 (March 31, 1884); *Iowa State Register* (Daily, Des Moines), March 5, 1884.

matter of reissued patents, Washburn & Moen still had another card to play. They next turned to the original Glidden patent and began a series of suits to test its validity. Nine cases were to be tried in the State of Iowa with a large number in other western States.⁶⁹

Judge McCrary in the meantime had resigned his judgeship to become the general counsel for the Santa Fe Railway and his district was placed under Judge Brewer of Kansas.⁷⁰ To aid the Farmers' Protective Association in their suit an appeal was made to the Iowa State legislature for funds.⁷¹ The receipts from membership, annual fees, and royalty were inadequate to finance a legal battle of this proportion. By a two-thirds vote in both houses an appropriation of \$5000 was made to the Association. The friends of the patent owners attempted to block the appropriation through an injunction restraining the State Treasurer from paying the sum, but the State Supreme Court finally decided that the appropriation was constitutional and the injunction was disallowed.⁷²

It appeared that the Iowa farmers had the patent owners on the run. Licensees at the same time were becoming re-

⁶⁹ There were fifty-five cases in Iowa, Missouri, Kansas, Nebraska, and Minnesota.—*Chicago Industrial World*, March 13, June 5, 1884; *Keokuk Gate City*, January 9, 1884.

⁷⁰ *Keokuk Gate City*, January 3, 1884; *Chicago Industrial World*, February 28, 1884.

⁷¹ The receipts from these two sources in 1882 were: membership and annual fees, \$505.55; royalty, \$636.78. In 1883 receipts were \$4,632.77 and expenses were \$3,734.15. The Association probably never had more than 3000 paying members.—*Keokuk Gate City*, January 24, 1883, January 22, 1884; *Chicago Industrial World*, January 1, 1883.

⁷² *Iowa State Register* (Daily, Des Moines), March 12, April 2, 1884; *Iron Age*, May 15, October 22, November 6, 1884; *Age of Steel*, July 26, 1884. The patent owners claimed they tried to get the appropriation bill, which originated in the Agricultural Committee, referred to a committee "where they may be heard" but were unsuccessful.—*Chicago Industrial World*, June 5, 1884.

bellious under the royalty yoke and many of them defaulted on their payments. "Moonshiners" took heart and circularized the trade with greater intensity. In one of these circulars they stated that the trust now failing in courts is "adopting a course of intimidation and threats, in the vain hope of thereby bolstering up their tottering monopoly."⁷³

The patent owners redoubled their efforts; expostulators were sent among the farmers to warn them of the dangers involved; contracts were mailed to dealers in order to secure a promise from them that they would not "sell any barbed wire except that made by licensees" or "patent owners"; and their regular dealers were urged to report all unlicensed jobbers.⁷⁴ The uprising had reached such a point in February, 1885, that, in order to quell the agitation, all licensees were called into Chicago. At this meeting the patent owners were forced to lower the royalty fees from thirty to twelve and one-half cents per hundred pounds so that the licensees could better compete with the western "moonshiners".⁷⁵ This rate was to remain in effect until the Glidden patent cases were decided in the western courts.

The two test cases that concerned the Iowa farmers were held in Leavenworth, Kansas, and Des Moines, both before the same judge. In the early part of May Judge D. J. Brewer handed down his decision in the former place sustaining the original Glidden patent and on June 10th the same decision was given in Des Moines. In the latter court the Farmers' Protective Association and the Grinnell Wire Company were the two important defendants. The decision

⁷³ *Western Manufacturer*, Vol. XII, pp. 186, 210 (October 21, November 29, 1884); *Age of Steel*, April 5, 12, 1884.

⁷⁴ Letter from Deering & Monroe to I. L. Ellwood, dated Osceola, Iowa, August 4, 1883; *Midland Industrial Gazette*, April 17, 1884; *Chicago Industrial World*, June 18, 1885.

⁷⁵ Minutes of the Barbed Wire Manufacturers, Chicago, February 3, 4, 1885; *Chicago Industrial World*, March 5, 1885.

was a difficult one for the judge to render since A. B. Cummins and his aides had unearthed a number of "prior fences" that added to the confusion.

Among these fences was the Freeman fence discovered in Scott County, near Hickory Grove, sometime in 1881. This fence, it was claimed, antedated the bottom patents by nearly twenty years. Another fence, known as the Morley fence, was unearthed near Delhi, in Delaware County. Morley lived in Iowa between 1858 and 1864 and was supposed to have displayed this crude form of barbed wire at the Delhi fair in 1858. This fence was considered one of the most important of the prior fences and the evidence introduced on this one fence covered several hundred pages.⁷⁶ Judge Brewer said in his decision:

This question has troubled me greatly. I am no mechanic; have no taste for mechanics; no mechanical turn of mind. And it has been very hard for me to weigh or appreciate the reasons and arguments based upon the facts and laws of mechanics, and I can only say, in concluding this branch of the case, that I have done the best I could.⁷⁷

This decision entitled the complainants to the right to collect back damages for infringement as well as to a bond in case an appeal was made to the higher court. After an accounting of the business of the Association, the judge allowed them, in his interlocutory decree, to continue manufacturing barbed wire as before, pending an appeal, by paying fifteen cents per hundred royalty into the Court and depositing a \$5000 bond.⁷⁸

⁷⁶ *Iowa State Register* (Daily, Des Moines), August 24, September 21, October 12, 1881; *Chicago Industrial World*, September 1, 22, 1881; *Keokuk Gate City*, January 12, 1884; *Iron Age*, January 26, 1888.

⁷⁷ 24 *Federal Reports*, pp. 23-32.

⁷⁸ *Iron Age*, June 18, 1885. The accounting showed a production for the period September, 1883, to May, 1885, of 38 tons per month or 456 tons per year.—Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, July 7, 1887.

Cummins insisted on going forward with the appeal on the strength of a new fence that he had recently discovered.⁷⁹ A special appeal was made to the legislature for \$1000; but by now the legislators had cooled off somewhat so that it was not possible to get the necessary two-thirds vote, though a majority did support the request.⁸⁰ Without this aid it was an up-hill proposition to carry on the litigation, for many of the members had dropped out along the way, and following this adverse decision many felt it a useless task to go further. Moreover, the prices of barbed wire as well as the royalty fees had been forced down.

When the Association began production in 1881, barbed wire was selling in Iowa for around nine to eleven cents per pound; by 1885 the price had fallen to as low as four and five cents per pound.⁸¹ With these prices it was difficult for the Association to compete with the "pool" and unless they could do so, the farmers saw no reason for supporting the "free barbed wire factory" any longer. It was also getting increasingly difficult to secure the smooth wire at a reasonable figure, for the Smooth Wire Pool in the East was now working in conjunction with the licensed barbed wire producers.⁸² Furthermore, the St. Louis group of "moonshiners", who had been for several years a source

⁷⁹ Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, October 21, 1885.

⁸⁰ *Iowa State Register* (Daily, Des Moines), May 5, 1886.

⁸¹ *Iron Age*, April 14, 1881; *The Western Rural*, Vol. XX, p. 68 (March 4, 1882), Vol. XXIII, p. 359 (June 6, 1885); *Iowa State Register* (Daily, Des Moines), April 3, May 4, June 8, 1881; B. F. Gue's *History of Iowa* (New York, 1903), Vol. III, pp. 102, 103; C. Cole's *History of the People of Iowa*, pp. 428, 429.

⁸² *Age of Steel*, February 7, 1885, November 20, 1886; *Sycamore True Republican*, March 4, 1885; *Iron Age*, August 6, 1885. Henry Wallace tells how they secured their wire. It "was bought at wholesale by a merchant who was friendly to us, put in his warehouse, and after night transferred to our factory, not far distant."—Henry Wallace's *Uncle Henry's Own Story of His Life*, Vol. III, p. 26.

of encouragement to the Association, began taking licenses in the fall of 1885, leaving only a few small concerns in Iowa to carry the burden of litigation.⁸³

Carpenter, however, carried on his production under these adverse conditions with his production and sales falling off gradually each month until by April, 1887, he was forced to close down.⁸⁴ A. B. Cummins came to his rescue and perfected a reorganization by discontinuing the method of selling directly to the farmers and securing a loan to purchase the smooth wire.⁸⁵

Circulars were sent broadcast throughout the Northwest notifying the trade of the reorganization, and in bold relief they mentioned the fact that they were planning to establish exclusive agencies. Their price list to dealers quoted wire about twenty-eight cents a hundred under that of the patent owners and immediately there was a stir in the enemy's camp.⁸⁶ In June, Ellwood wrote to his attorney (F. W. Lehmann) in Des Moines:

The fact is friend Lehmann, I cannot help but feel that we have made a terrible mistake in not purchasing that concern when we had an opportunity to do so; I agree with you in that the time ought to be here when we would not be compelled to purchase peace, yet I feel that we have never up to the present time made a purchase of this kind but what has proved a good investment. . . .

⁸³ *Iron Age*, March 5, December 17, 1885; *Age of Steel*, March 6, 1886.

⁸⁴ For the period from October, 1885, to March, 1887, he averaged about 18 tons per month compared with 38 tons for the period 1883-1885.—Letter from F. W. Lehmann to C. F. Washburn, dated Des Moines, April 27, 1887. For the six months period, November, 1886, to March, 1887, he produced "less than 75 tons."—Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, April 29, 1887.

⁸⁵ Alex. Swan, the "cattle king" of Wyoming, was supposed to have furnished the money for the reorganization.—Letter from F. W. Lehmann to C. F. Washburn, dated Des Moines, April 27, 1887; letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, May 19, 1887.

⁸⁶ Letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, June 8, 1887.

Today the country is being flooded with that Carpenter circular and it is doing us more damage than ten such concerns are worth, or in other words it would have been cheaper for us to have bought them at \$50,000 than to have had circulars issued that is [sic] now being sent to the trade. What this thing will lead to, it is hard to say. . . . You will readily realize that it is a very hard matter for us . . . to hold exclusive agencies through the country on the Glidden wire when another concern can put up their royalty in Court and sell to the competitors of our agents in different towns. . . . It seems to me that everything possible should be done to annoy this concern and to give them the hottest fight possible, and in the mean time . . . use your own good judgment to investigate this matter and find out whether we cannot yet purchase that concern . . . and get them out of the way.⁸⁷

There were two possible ways of controlling this concern by the patent owners: one was to keep the tonnage within the amount set by the Court in the interlocutory decree; the other was an outright purchase. After careful consideration the patent owners chose the latter alternative.⁸⁸

Two of the Washburn & Moen licensees in Iowa — Baker and Sears — came to their rescue and offered ways of purchasing this concern. These two men were sure that Cummins was anxious to get his legal fees that had accumulated over the years and they were also aware that Carpenter was anxious to secure a good price for his machinery.⁸⁹ Mr. Baker was commissioned to “close out” the company probably for the simple reason that Cummins was on the Board of Directors of the Baker Wire Company.⁹⁰

⁸⁷ Letter from I. L. Ellwood to F. W. Lehmann, dated DeKalb, June 13, 1887.

⁸⁸ Letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, June 6, 1887; letter from I. L. Ellwood to F. W. Lehmann, dated DeKalb, June 27, 1887.

⁸⁹ Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, August 16, 1887; letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, October 22, 1887.

⁹⁰ *Organization and Proceedings of the Board of Directors of the Baker*

On November 5, 1887, Baker reported to Ellwood that "they have come to an agreement in reference to the Carpenter concern." The only hitch, however, in the proposed settlement was that Carpenter had on hand some barbed wire which Ellwood would have to buy. After some hesitation he decided to take the wire for \$3000. He later turned it over to the Comparet Hardware Company in Des Moines at a considerable loss. He afterwards wrote that it "was miserable stuff, but we thought it better to stand the loss than to allow them to put it on the market."⁹¹ Mr. Baker effected the settlement with the concern for exactly \$6350 and the last chapter of the "free barbed wire factory" was brought to an end.

Patent litigation continued, however, for there still existed in Iowa some small "moonshine" factories. A small producer at Waterloo, called the Beat 'Em All Barb Wire Company, was brought to trial for infringement of the Glidden patents before Judge O. P. Shiras at Dubuque in the Northern Iowa District Court.⁹² The suit was a contest over the prior fences that had been unearthed in Iowa. The defendant called in a number of witnesses who testified that they had seen the Alvin Morley fence displayed at the Delhi fair in 1859; while the plaintiff introduced as many from the same section who claimed that no such fence existed.⁹³ Judge Shiras after some deliberation handed down

Wire Company (Des Moines, 1883-1884), p. 10. Mr. Baker received a thousand ton increase in his license for this work.—Letter from C. F. Washburn to I. L. Ellwood, dated Worcester, October 18, 1887.

⁹¹ Letter from I. L. Ellwood to F. W. Lehmann, dated DeKalb, November 28, 1887; letter from I. L. Ellwood to C. F. Washburn, dated DeKalb, March 22, 1888; letter from I. L. Ellwood to H. B. Cragin, dated DeKalb, March 22, 1888.

⁹² *Dubuque Daily Herald*, January 6, 1888; *Iron Age*, January 12, 19, 1888.

⁹³ *Age of Steel*, January 14, 1888; *Iron Age*, January 12, 1888. Nearly 300 witnesses were examined with something like 10,000 pages of testimony.—*Dubuque Daily Herald*, January 6, 1888. There was but one exhibit of barbed

a "voluminous decision" in which he declared that the Glidden patents were "void for want of novelty."⁹⁴ The plaintiffs, in order to protect their monopoly, made an appeal to the United States Supreme Court and on February 29, 1892, Justice Brown delivered an opinion in favor of the Glidden barbed wire and the matter of patent rights was established once and for all.⁹⁵

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wire and that was an old rusty piece about eighteen inches in length containing two barbs.—*Age of Steel*, January 14, 1888.

⁹⁴ *Iowa State Register* (Daily, Des Moines), January 6, 1888.

⁹⁵ 143 *U. S.* 275; 33 *Federal Reports*, p. 26.

THE IOWA CITY CENTENNIAL

The spring of 1939 marked the centennial anniversary of the founding of Iowa City. In preparation for a suitable observance of the occasion Mayor Myron J. Walker, co-operating with the Iowa City Chamber of Commerce, early in March, 1939, sent letters to the service clubs, lodges, and social organizations throughout the city asking that representatives be sent to a public meeting to consider detailed plans. Meetings held at the City Hall and at the Press-Citizen Building on the evenings of March 15, April 5, 10, and 17 resulted in the appointment of an executive committee of twelve citizens to carry forward the centennial observance.

This group of citizens, commonly known as the Centennial Committee, was incorporated under the name "Iowa City Centennial Association", the articles of incorporation being filed at the Johnson County courthouse on May 2, 1939.

Members of the Centennial Committee who signed the articles of incorporation were: Geo. D. Koser, who had been elected President; Wm. T. Hageboeck, Secretary; W. Fred Roberson, Treasurer; and Benj. F. Shambaugh, O. A. Byington, J. A. Swisher, Vernon W. Nall, Elmer E. Dierks, Myrtle S. Hubbard (Mrs. E. T. Hubbard), Bessie Van Doren (Mrs. O. E. Van Doren), Emmett C. Gardner, and Vernon R. Stutzman. Persons who did not sign the articles of incorporation but who became active members of the Centennial Committee included Mildred W. Pelzer (Mrs. Louis Pelzer), who served as Vice President, and C. A. Bowman and Edward W. Neuzil, who served as directors of the organization.

The purpose of the organization as set forth in the articles of incorporation was "to conduct anniversary celebrations" and commemorate historical events, "especially a centennial commemorating the one hundredth anniversary of the founding of Iowa City". Provision was also made "to collect and preserve materials and records" of Iowa City and Johnson County, "to locate and make permanent records or monuments of historic sites", and to disseminate knowledge relative to local history.

The chief purpose of the organization was to promote an adequate and dignified observance of the Iowa City Centennial. After considerable discussion, it was agreed to hold such a celebration in Iowa City on July 2, 3, and 4, 1939. The observance, it was agreed, should include appropriate Sunday services on July 2nd, a display of relics and historic material in the business houses of Iowa City, a street parade and a community pageant on Monday, July 3rd, and a pioneer dinner, games, afternoon and evening fireworks, and a centennial ball on Tuesday, July 4th.

One of the first problems considered, after it was decided to observe the centennial, was whether professional directors should be employed to prepare and present the program, or whether it should be prepared and directed chiefly by local talent without remuneration. In this matter the Centennial Committee was in substantial agreement that in this instance the latter plan would be preferable. It was agreed, however, that a director of the centennial pageant might be employed from outside the city. Aside from this, the program would be locally presented. For carrying forward this work, a large number of well-selected committees and sub-committees were necessary.

Chief among the committees that were soon selected were those dealing with publicity, finance, tickets, pageant, street decorations, parade, historic relics, historic sites, pioneer

dinner, Sunday program, park activities, and the centennial ball.

The entire program being a unit, and yet having many diversified interests, a close coöperation and unity among the several committees was of prime importance. In this the Centennial Committee was particularly fortunate. For throughout the program there was close coöperation among committee workers, and a spirit of helpfulness prevailed throughout.

THE MOTIF

Before plans for the centennial observance had matured the State Historical Society of Iowa had announced the preparation of a book dealing with the history of Iowa City. This volume consisted of some four hundred and twenty pages presenting a vivid portrayal of Iowa City during the one hundred years of its history. The book was written by Benj. F. Shambaugh and given the title *The Old Stone Capitol Remembers*.

When members of the Centennial Committee were seeking a theme for the centennial observance and material out of which to prepare a pageant, they adopted the name of Dr. Shambaugh's book and used much of the material in it. Thus "The Old Stone Capitol Remembers" came to be the theme for the pageant and the commonly adopted slogan for the entire centennial program.

PUBLICITY

The enthusiasm with which a community enterprise is received is frequently determined by the manner in which it is presented to the public. In view of this fact an extensive educational program was outlined to acquaint the people with the needs and the opportunities in the anticipated celebration. The committee in charge of the general

publicity program consisted of Wm. T. Hageboeck, William J. Petersen, Mrs. T. G. Caywood, and Dale W. Welt.

A part of the publicity campaign consisted of the publication of a series of carefully designed and well-written newspaper articles dealing with historic subjects and with all phases of the centennial program. Accordingly, the *Iowa City Press-Citizen* and *The Daily Iowan* began early in April to publish articles relative to the centennial. These articles continued to appear almost daily until the celebration was over. In addition to this the *Press-Citizen* presented to its readers, on July 1st, a special Centennial Edition, containing much valuable historical data and many pictures of pioneer scenes.

Other newspapers in this vicinity, including *The Wellman Advance*, the *Oxford Mirror*, the *West Branch Times*, the *Solon Economist*, and the *Riverside Leader*, also published articles from time to time relative to the Iowa City Centennial.

Another form of advertising which was carried on effectively to disseminate information regarding the celebration was the use of posters—large and small—which were widely distributed throughout the county and in the nearby towns. These consisted of roadside markers, window display cards, automobile bumper cards, and handbills. Information was also made available by speakers at service clubs and social groups meeting throughout the city. An effort was made by the Centennial Committee to supply speakers for all such groups upon request.

One of the most effective methods of popularizing the centennial was by means of the unique methods of dress adopted by the citizens, the activities of the “Whisker Club” and the “Sunbonnet Sisters”, and the display of relics and antiques. Soon after it was decided to enter upon the centennial observance it was agreed that ladies

appearing on the streets should be attired in hoop skirts, sunbonnets, and wearing apparel popular in the days of their grandmothers. In like manner it was agreed that the men should wear "hickory hats", bandana neckerchiefs, and "centennial hat bands". Prizes were offered for those who best represented the appearance of the pioneers. This was a form of advertising that added much to the interest of the entire program.

Another phase of interest in the centennial centered around the collection and display of relics and antiques. These included almost every type of household and mechanic arts known to the pioneer — furniture, dishes, utensils, and farm equipment as well. A large room was provided for the collection of relics. From this as a source of supply the merchants obtained many unique and valuable relics for window display during centennial week.

The committee in charge of the collection and display of relics found a surprisingly large amount of display material. More than five hundred articles were received, classified, catalogued, displayed, and later returned to the original owners — a permanent record being kept of them. It is hoped that from this experience there may develop a museum for Iowa City and Johnson County which shall be of permanent value. This work was done by a large committee of which J. W. Willard was chairman. The relics were in the custody of Henry A. Lindsley.

Entering into the spirit of the centennial through the agency of the Chamber of Commerce, merchants of Iowa City purchased a new supply of street decorations and equipment for displaying flags and banners. Although this was not, in its entirety, a centennial project, it fitted nicely into the centennial program and provided for the city desirable permanent equipment in this field.

When plans for the centennial observance were well

under way a prize of ten dollars was offered for the best design to be used as a Centennial Seal. The seal was to be used on the stationery of the corporation and was to be printed in various forms as an advertising medium. In the contest which followed, Wayne Bishop won first honors with a circular design in which the words "Iowa City Centennial, July 2-3-4" appeared on the outer area, with a picture of the dome of the Old Stone Capitol in the center. This seal was later used in designing a centennial button. Some fifteen thousand buttons were purchased for selling on the streets of Iowa City during centennial week.

A souvenir booklet consisting of thirty-two pages, and containing historical data, pictures of pioneer and modern scenes, a program of events of the week, and a synopsis of the pageant, was compiled by a committee of which J. A. Swisher was chairman, and was published by the Centennial Committee. The booklet also contained the names of some seven hundred patrons — those persons who, prior to the publication of the booklet, had purchased "patron tickets". Another feature of the booklet was the reproduction of two maps of Iowa City — one representing the plat of Iowa City one hundred years ago, and one of the city today. The booklets were sold for twenty-five cents each.

One of the problems which developed in connection with the centennial program was the means of providing suitable rooms for the centennial headquarters. To solve this problem and to create further interest in the program, the Centennial Committee planned for the erection of a log cabin. Located at the intersection of Iowa Avenue and Clinton Street, facing the Old Stone Capitol, this cabin — 16 by 24 feet in dimensions — was an attractive feature of the celebration. The cabin was erected chiefly by labor donated by Iowa City labor unions. Much of the material was also donated. As a result, an attractive and serviceable cabin

was erected with a minimum expenditure of money. When the centennial program was over the cabin was donated to the local organization of Boy Scouts.

HISTORIC SITES

In accordance with the generally accepted plan of calling attention to things of historic interest, and with the hope of creating a deeper and more permanent interest in things historic, plans were made to mark some of the historic sites in and around Iowa City. William R. Hart supervised this marking. Assisted by the Knights of Columbus Lodge, which furnished appropriate temporary wooden markers, and by the aid of volunteer labor to erect the markers, this committee marked some of the more significant historic sites.

Among the points marked were the following:

The first lot sold in Iowa City — lot eight in block eighty-six, at the corner of Market and Clinton streets, where the Presbyterian Church now stands.

Butler's Capitol — lot six, block eighty, near the corner of Washington and Clinton streets, the present site of Whetstone's Drugstore.

Mechanics' Academy — the west half of block sixty, the present site of East Hall.

Matthew Teneyck's house — lot one, block eighty, at the corner of Iowa Avenue and South Dubuque Street, the present site of Pohler's Store.

Swan's Hotel — lot six, block eighty-five, near the present site of the College of Law.

The first hotel in Iowa City — at the corner of Gilbert and Brown streets.

The first church — the site of the Methodist Protestant Church, block sixty-six, the present site of the Christian Church.

The first schoolhouse, erected by Jesse Berry — south half of block eighty-four, north side of College Street near Clinton Street, now vacant.

Terrell's Mill — about one-half mile north of present city limits on highway number 218.

A BUDGET

From the beginning of the centennial planning it was hoped that the program might be made self sustaining, and that solicitation of funds might be avoided. To accomplish this end a budget was set up of the estimated expenditures and receipts. It was necessary to revise the budget from time to time, but there was always an attempt to keep the estimated receipts well in advance of the estimated costs.

Early in the planning it was suggested that rainy weather at the time of the celebration might result in a considerable shortage in the estimated receipts without a corresponding reduction in estimated costs. To avoid this, the matter of rain insurance was considered. When it was found however that such insurance is costly, and that the probability of adequate returns is somewhat hazardous this plan was abandoned.

As a means of obtaining money in advance of the program, and to assure at least a limited income regardless of weather — a sort of self constituted rain insurance — plans were made for an advance sale of tickets. To meet the needs of the situation a season ticket — commonly known as a "Patron's Ticket" — was devised.

This ticket was in four parts, each perforated and detachable from the others. The first part of the ticket to be used admitted the holder to the pageant on Monday evening, July 3rd. The second part granted admission to the City Park, where there was an all-day celebration on Tuesday. The third part of the ticket admitted the holder to the

Centennial Ball on Tuesday evening. The fourth part or stub of the ticket was signed by the purchaser but retained by the seller. From these stubs names were obtained and printed in the Souvenir Booklet, as patrons of the centennial celebration. The price of each ticket was \$1.50.

This is the only type of ticket sold prior to June 28th. By that time about seven hundred tickets had been sold. Following that date single admission tickets were issued for the pageant at fifty cents each, and park admission tickets were sold at ten cents each. No single admission tickets were issued for the Centennial Ball, but after the pageant was over the price of patron tickets, granting admission to the ball, was reduced to one dollar each.

Although there was some hesitancy in the purchase of patron tickets, there was in the end a good response to the ticket sale. Ideal weather together with the growing interest throughout the week resulted in a very successful celebration viewed from the standpoint of the budget. The sale of tickets, concessions at the park, souvenir booklets, buttons, and various other devices gave ample financial support for the entire program and left the budget with a substantial balance. The ticket sale from which a substantial part of the financial support came was handled by a committee of which Roy A. Ewers was chairman. There were also some individual contributors. The budget as a whole was in the hands of a committee of which W. Fred Roberson was chairman.

SUNDAY'S PROGRAM

A feature of the centennial program which was planned at a late moment but which in fact came to be first on the program in point of time was the Sunday morning breakfast served to aviators. Invitations had been sent out to a large number of aviators in all parts of the State to visit

the Iowa City Airport on Sunday. Some seventy planes arrived in response to this invitation and one hundred and eighty-five breakfasts were served to visiting guests.

As the pioneers were interested in religion it was thought that the centennial program featuring pioneer scenes might well devote Sunday to religious observances. Accordingly a committee consisting of Reverend Elmer E. Dierks and Father Edward W. Neuzil was named to plan a suitable observance. The plan was well received by the various churches and religious groups of Iowa City, nineteen church congregations and several religious and social groups participating in the program. Dr. M. Willard Lampe, Director of the University School of Religion, presided at a meeting which was held Sunday evening on the University campus just east of the Old Stone Capitol.

The program included: music by the Iowa City High School Band; brief addresses by Geo. D. Koser, President of the Centennial Committee, Henry F. Willenbrock,¹ Mayor of Iowa City, and Professor H. J. Thornton, of the State University; reading of the Ten Commandments of Brotherhood, led by William R. Hart; choral selections by Catholic, Protestant, and Jewish groups; an address on "Religion on the Frontier", by Dr. J. A. Swisher of the State Historical Society; and community singing of hymns, directed by Dr. Don R. Mallett, eighteen choirs and choruses participating. The meeting afforded an opportunity for members of all religious groups to assemble in one body and coöperate in the initial program of the centennial observance.

THE STREET PARADE

Elaborate plans had been made for a street parade featuring historical events to be held on Monday forenoon. A

¹ Mr. Willenbrock succeeded Mr. Myron J. Walker as Mayor of Iowa City in April, 1939.

large committee of which Major William J. Hayek was chairman was in charge of this feature of the program.

In preparation for this parade merchants, business firms, lodges, and numerous other groups built floats or designed equipment for display in the most effective manner. Some of the features displayed came from outside of Iowa City and Johnson County. A yoke of oxen was brought from Maquoketa by the association of automobile dealers, a group of Indians from Tama was secured through a donation by A. J. Cox, an antiquated fire wagon was secured at Oxford, a stagecoach representing the type used one hundred years ago was obtained at Cedar Rapids, floats came from West Liberty and Washington, and a band came from West Branch. "Creaking buggies and old coaches, followed by their modern successors, the automobile, brought to the immediate experience of the spectators things usually confined to the dusty volumes of history books." It is said that the parade was more than two miles in length and was attended by more than 15,000 people. In the parade was Martin Birrer, aged 96 years, Johnson County's oldest resident, and Mrs. H. E. Stevens, a daughter of Philip Clark, one of the founders of Iowa City.

THE PAGEANT

One of the outstanding features of the centennial program was the Historical Pageant held on the east campus of the University on Monday evening. Material for the pageant was obtained largely from Dr. Shambaugh's new book, and the title of the book — "The Old Stone Capitol Remembers" — was adopted as the title of the pageant. Much of the equipment and many of the costumes used in the pageant were borrowed from the State Fair Board in Des Moines, having been used there during the Territorial Centennial observance in 1938.

The general staff of the pageant² was as follows: Mrs. E. T. Hubbard, General Chairman; Mrs. Claudine Humble Rolfs of Council Bluffs, Pageant Director; Mr. William Gower, Band Director; Miss Eleanor Mosbek, Dance Director; Mrs. M. M. Crayne, Choral Director; Mrs. Gerald Buxton, Accompanist; and Mrs. Clay Burkhardt, General Assistant. The script was prepared by a committee consisting of Mrs. E. T. Hubbard, Mrs. Louis Pelzer, Mrs. T. G. Caywood, Mrs. E. P. Conkle, Mrs. O. B. Limoseth, Mrs. A. C. Martin, Professor E. C. Mabie, and Dr. Wm. J. Petersen. A Costume Committee, with Mrs. H. J. Ries as chairman, a Property Committee, of which Mrs. Frank Kinney was chairman, and a Make-up Committee, with R. C. Davis as chairman, assisted in the work.

The Prologue was presented by Dr. Benj. F. Shambaugh. The narrator throughout the remainder of the pageant was Reverend James Waery. The pageant itself was presented in twelve episodes. The first, entitled "Iowa a Wilderness", represented the Fourth of July before the establishment of Iowa City. Indians, represented by a group from Tama, and early settlers were pictured on the prairie. There was also a choral speaking choir. This episode was sponsored by the Elks Club and Pocahontas Lodge and was under the direction of R. H. Justen and Mrs. Chas. Anciaux.

The second episode included two scenes. The first was the "Midnight Ride of Philip Clark", representing the seventy-mile journey of one of the settlers to bring the necessary second commissioner to select the site of Iowa City on May 4, 1839. This scene was sponsored by the Junior Chamber of Commerce, with R. T. Davis as director. The leading rôle of Philip Clark was taken by Jimmy Swaner.

² The personnel of the pageant was too large to be given in full. The names given here are taken from the printed program.

Another scene in this episode was the "Sale of Town Lots", representing the auction of the first lots sold in Iowa City. The part of the auctioneer was played by Bert Glaspey and John M. Kadlec was the clerk. This presentation was sponsored by the Odd Fellows and Rebeccas, with Walter J. Nerad as director. Some forty people assisted in this scene. Episode III, "Founders of Empire", was sponsored by the Iowa City Woman's Club and the Johnson County Farm Bureau, with Mrs. H. J. Thornton and Mrs. S. K. Slemmons as directors. It represented the coming of characters and groups which made up the early settlers — the circuit rider, the Quakers, Bohemians, Germans, Welsh, Irish, Mennonites, Scotch, and Mormons.

The theme of the fourth episode was the "Fourth of July 100 Years Ago", representing the first Fourth of July celebration at Iowa City, with the reading of the Declaration of Independence and an address. The sponsor of this scene was the Women's Relief Corps. The directors were Mrs. Wm. Mueller and Mrs. Roy Strabley. Episode V was entitled "A Cornerstone Is Laid". This represented the ceremony of laying the cornerstone of the Stone Capitol on July 4, 1840. The Lion's Club was the sponsor and M. B. Guthrie and O. E. Schlanbusch the directors. The part of Governor Lucas was taken by Robert L. Larson and that of Chauncey Swan by Ralph Arnett.

"Life in the Forties" was the theme of Episode VI. This was presented in four scenes — one representing the arrival of the steamboat *Ripple*; one showing agricultural implements; a wedding; and the coming of the stagecoach bringing a theater troupe. The coming of the steamboat, the agricultural scene, and the stagecoach were sponsored by the Moose Lodge, with Paul Schmidt as director. A feature of the coming of the stagecoach scene was a cake walk by nine couples. The wedding scene was sponsored by the

Business and Professional Women's Club, with Doris Smith as director. The part of the bride was played by Mrs. T. H. Kelley, that of the groom by Donald Hoffman, and that of the minister by Reverend E. E. Voigt.

The seventh episode, entitled "Iowa a State", sponsored by the Women's Physical Education Department of the University, was an interpretative dance by Miriam Raphael. Episode VII, "The Coming of the Iron Horse", represented the work done on the night of December 31, 1855, to lay the railroad track to Iowa City and the coming of the locomotive. This scene was sponsored by the Rotary Club, with M. R. Petersen as director. This scene was followed by the "Railroad Ball" represented by an old-fashioned quadrille. This dance scene was sponsored by the University Club under the direction of Mrs. L. O. Leonard.

Episode IX, entitled "The Compromise", represented the departure of the legislators from the Capitol in 1857 and the coming of the students and professors of the University. The Masonic organizations sponsored this episode and F. F. Pickworth was the director. The tenth episode was "Shadows of War", showing the beginning of the Civil War. The American Legion and the Auxiliary sponsored this scene, with B. M. Ricketts as director. The lighter side of the times was represented by a polka.

The eleventh episode was entitled "Sunshine Follows Shadows". One post-war scene was "The Singing School", sponsored by the Iowa City High School Vocal Department, with Ansel Martin directing. The second scene, sponsored by the Eagles, was "The Johnson County Fair". Leonard Myers was the director. The twelfth and last episode was the "Finale — Pillars of a Century". This included formations by the Boy Scouts, Girl Scouts, 4-H Club Girls, and the Drum and Bugle Corps, with the presentation of an American Flag and singing "The Star Spangled Banner".

In all the cast of the pageant included about 1000 persons and it was estimated that 5000 people witnessed its presentation. Music, excellent lighting, and a fine public address system added much to the success of the undertaking.

THE PIONEER DINNER

Another feature of the centennial program was the Pioneer Dinner on Tuesday, July 4th. This was a reënactment of the program of the first Fourth of July celebration in Iowa City in 1839, and all descendants of the "Thirty-niners" were invited to attend. The program follows:

Invocation Rev. Elmer E. Dierks

Events of One Hundred Years Ago

Benj. F. Shambaugh

Chairman in 1839 Colonel Thomas Cox

Represented by O. A. Byington

Group Singing Led by Mrs. L. G. Lawyer

Reading of Declaration of Independence

Luke Douglass

Represented by Edward W. Lucas

Address — Progress Across the Years

General John Frierson

Represented by D. C. Nolan

Toasts: Robert Adams, Myron J. Walker, and Mrs.
Carrie Bartlett

AT THE PARK

The celebration of the Fourth of July centered largely in the activities at the City Park. During the forenoon there were games and sports of various types, with rides, concessions, and amusements in operation at all times. In the afternoon these continued and in addition there was dancing at the Park Pavilion and daylight fireworks. In the evening there was a continuation of the celebration and more

fireworks. During the day and evening there were over thirteen thousand paid admissions to the park, and many entered as employees or otherwise without the payment of admission fee. This was probably the largest group that had ever assembled at the park. The management of this part of the program was in the hands of a committee of which Vernon R. Stutzman was chairman.

THE CENTENNIAL BALL

The final feature of the centennial program was the Centennial Ball held at the Iowa Memorial Union on the University campus. Because of the capacity of the ball-room admission to the ball was limited to persons holding patrons' tickets. Orville Barron and his Missouri Players furnished the music. The intermission floor show and the floral decorations carried out the theme of the evening. Guests appeared wearing costumes of attractive and unique design.

RESULTS

As one looks back upon the centennial observance, there are many features that were of value. The celebration cemented the various groups of the community and produced a spirit of coöperation and loyalty to community interests such as had seldom been witnessed in Iowa City. It brought to light many articles of historic value and resulted in the cataloguing of these, so that a permanent record may be kept of them. It gave youth an opportunity to see customs and costumes of former years, and gave the older residents an opportunity to recall things they had almost forgotten. It afforded pleasure and recreation for all.

JACOB A. SWISHER

THE METHODIST EPISCOPAL CHURCH OF IOWA CITY

One day in the autumn of 1839, a horseman rode into Iowa City, the capital-to-be of the Territory of Iowa. News of his coming was soon passed around and a small congregation was assembled in the two-story log cabin of Matthew Teneyck, on the southwest corner of the intersection of Iowa Avenue and Dubuque Street. There Reverend Joseph L. Kirkpatrick, circuit rider of the Methodist Episcopal Church, preached what is said to have been the first sermon delivered in Iowa City. What he said was not recorded, but his visit marks the beginning of the Methodist Episcopal Church of Iowa City.

THE CHURCH BEHIND THE CIRCUIT RIDERS

Before telling the story of this Iowa City church it may be well to pause for a brief survey of the institution which sent him out.¹ The Methodist Episcopal Church was well adapted to pioneer conditions; it was born of the American Revolution and cradled on the frontier. But to understand its spirit and organization, one must go back to England for, strangely enough, the founder of this distinctly American church was a clergyman of the Church of England, a Tory, an opponent of the Republican movement, and a critic of the Revolution.

For half a century John Wesley had ridden over England preaching to the neglected lower classes. His remedy for the ills of society was an emphasis on godly living, not

¹ The summary of the history and organization of the Methodist Episcopal Church is taken largely from Luccock and Hutchinson's *The Story of Methodism*. Mrs. E. H. Weber contributed valuable data on the Iowa City Church.

revolution. Those who accepted his teaching he organized into "classes" and "societies" for encouragement, instruction, and admonition, with class leaders, lay preachers, and superintendents, all under his direction; but these "Methodists" as Wesley and his associates were called, at first in derision, were expected to apply to an ordained clergyman of the church to which each one belonged for the formal rites such as baptism and marriage. This division of religious activities worked fairly well in England, where most of the Methodists were nominally members of the established church and an ordained clergyman of this denomination was to be found in each community.

But soon Methodists began to emigrate to America. New societies were formed. To shepherd these American Methodists Wesley sent over a number of trained subordinates, but before their organization work was well started, the Revolution began. Because of the close ties between the Wesleyan societies and the Church of England, many of the Methodist leaders were under suspicion and most of them returned to England.

At the close of the Revolution it became evident even to John Wesley, then an old man, that the Methodist societies in the new States must be reorganized into a separate American church or the movement would die out. Reluctantly Wesley gave his consent and approved two men to head the new church — Thomas Coke, a wealthy and educated clergyman of the Church of England, and Francis Asbury, son of a gardener, who had come up from the ranks of Wesley's lay preachers. And so at Christmas time, 1784, in Lovely Lane Chapel, Baltimore, Maryland, a new church was born and named "Methodist Episcopal". The name was significant of its origin and its form of government. The order of worship and the twenty-four articles of religion prepared by John Wesley were adopted. To these

the conference added one pledging allegiance to the United States. But though the government of the church was episcopal, at first even autocratic, its spirit was democratic. Any person, rich or poor, educated or ignorant, good or bad, young or old, might hope to be "converted" and to receive assurance of forgiveness and future salvation.

Wherever a few Methodists could be gathered together, there a class was organized with a class leader, for prayer, admonition, singing, and testimony. Whenever a few Methodists took root, there a society was formed and a church was built. To foster and organize these units, the church sent out the traveling preachers, each one with a horse to ride and a Bible and hymnbook in his saddle-bags. These circuit riders often lacked formal education but they knew their Bibles and the church hymns, and knew how to appeal to their frontier congregations. They kept pace with the march of settlement as it swept westward across the Appalachian Mountains, down the Ohio River, and across the Mississippi. Many of these men were noted for their loud speaking. (It was said of Richard Swearingen, one of the early members of the Upper Iowa Conference who at one time resided a few miles from Iowa City, that he "converted" one man who listened to him preaching at a camp meeting three miles away.)

Behind these minute men of the gospel was an organization capable of rapid and almost unlimited expansion. The "general superintendents" Wesley had appointed to head the new church became bishops (in 1788) and the number gradually increased. Decisions as to creed, discipline, and organization were referred to a General or Quadrennial Conference, made up originally of ministerial delegates.² This Quadrennial Conference also determined the number of bishops and elected new ones as needed.

² Lay delegates were not admitted into the General Conference until 1872 and into the Annual Conference until 1932.

The territory covered by the Methodist work was divided by the General Conference into "annual conferences". The ministers of each annual conference held meetings once each year at which one of the bishops presided. At these conferences, cases of discipline were handled, problems of finance were discussed, new ministers (deacons and elders) were ordained, and, finally, the bishop read the names of the preachers and their assignments. An annual conference was usually subdivided into districts, each with a presiding elder (now a district superintendent), also appointed by the bishop.

Local Methodist work might be organized into "missions", "circuits", or "stations". A mission was often a large area in which Methodist settlers might be found or converts made, but in which the work had to be largely supported by the conference or by the mission board. Usually a preacher had to seek out his own congregation.

As settlements increased, circuits were formed, the preacher visiting the various appointments on his circuit at more or less regular intervals. On the frontier many of these circuits might be a hundred miles or more in extent and the "circuit rider", always paid only a pittance and often not paid at all, fought heat, cold, storms, blizzards, floods, mud, and snow in order to meet his appointments.³ He held services out-of-doors, at camp meetings, or in cabins, schoolhouses, taverns, or churches. Whenever a congregation came to be large enough to maintain a preacher of its own, it became a station, but the period for which a minister could remain in charge of a single congregation was limited — it was fixed at two years in 1804, at three years in 1864, and at five in 1888. The time limit was removed in 1900.

³ The death rate among these early itinerant Methodist circuit riders was high. Out of the 737 members of Conferences who died up to 1847, 203 were under thirty-five years of age.

A quarterly meeting or conference was held in each mission, circuit, or station, with the presiding elder of the district in charge. In attendance at these quarterly conferences were the preacher in charge, local preachers, local deacons, stewards, exhorters, class leaders, and the superintendent of the Sunday School. Reports as to the work of the church and the Sunday School were made. Financial statements were presented to the presiding elder. The characters of the local church leaders were examined, licenses were issued to the local preachers, deacons, and exhorters, and stewards were appointed. Not infrequently members of the church were dropped from the rolls for conduct unbecoming a Methodist.

Quarterly conferences were also the occasion for revival sermons and communion services. In the summer, the quarterly conference might take the form of a camp meeting at which rousing sermons and spectacular conversions over-shadowed the more sedate routine.

As the local church business came to be more varied, meetings of the church leaders came to be held more often than the quarterly conference met. Out of this grew the "official board", organized by the quarterly conference and functioning under the direction of the pastor. It includes, besides the pastor and assistant pastor, the trustees, the stewards, and certain other members of the quarterly conference, such as standing committees and heads of various church organizations. This local board received official recognition by the General Conference of 1884.

The church members were organized into classes, small groups which met for prayer and testimony, under the supervision of a class leader whose duty it was to keep a fatherly eye on his flock. These classes were also expected to collect funds for church work. The formal organization of Methodist members was the "society", following the

plan inaugurated by Wesley in England. The business side of the church was carried on by the stewards, but church property was in the hands of a board of trustees, appointed by the presiding elder or by the board itself. Since the local society was often not incorporated, it appears that the trustees in such cases represented the parent church, but held the property in trust for the local church unit.

METHODISM REACHES IOWA CITY

The Iowa area was first opened to white settlers in June, 1833. In September the Illinois Conference (organized in 1828) of the Methodist Episcopal Church, Peter Cartwright presiding, sent two circuit riders — Barton H. Randle and John T. Mitchell — to the "Galena and Dubuque Mission"; and on November 6th Reverend Randle preached the first Methodist sermon in the Iowa area. The following year he encouraged the little group of Methodists at Dubuque to undertake the erection of a church — the first church building in Iowa. The cost was \$255.⁴

But Methodist circuit riders did not tarry at the river towns. Up the Iowa rivers and across the prairies they followed the advancing settlers. In 1836 the Illinois Conference created the Iowa River Mission, a field extending over most of what is now Iowa, wherever a settlement could be found and Methodist circuit riders could find a cabin in the most out-of-the-way place. By the time Iowa was made a Territory in 1838 the Illinois Conference report listed 740 members of the Methodist Episcopal Church in Iowa — out of a population of 23,242. By 1839 the number of members had increased to 1061.⁵

When the Illinois Conference met in 1839, Bishop Thomas

⁴ Gallaher's *The First Church in Iowa* in *The Palimpsest*, Vol. VII, pp. 1-10.

⁵ Aurner's *Leading Events in Johnson County Iowa History*, Vol. I, p. 298; Fellows' *History of the Upper Iowa Conference of the Methodist Episcopal Church*, pp. 19, 20.

A. Morris, presiding, decided that the Iowa field did not fit into either the Chicago District or the Quincy District. "Brethren", he declared, "we must have a district in Iowa". The presiding elders greeted this suggestion of a bishop from the East with amusement. But in this case distance had given a better perspective than familiarity. "I have passed people enough between this and Cincinnati, bound for Iowa, to form a district", declared Bishop Morris, "So begin. Give me the names of creeks, groves, prairies, settlements, or anything suitable to designate the localities of new comers."⁶

And so the Iowa District of the Methodist Episcopal Church was established in 1839 and the name of Henry Summers (trained under Peter Cartwright) was read as the presiding elder. Included in the Iowa District was the "Iowa Mission", a field extending up the Iowa River as far as the newly laid out capital, Iowa City, including parts of Muscatine, Cedar, and Johnson counties. The minister assigned to this Iowa Mission was Joseph L. Kirkpatrick, thirty-six years of age, who in the fall of 1839 preached in the Teneyck cabin in Iowa City.

There were only about one hundred persons in Iowa City at the time and men predominated, but there were probably at least two women in that first Methodist congregation — Mrs. Teneyck and her mother, Mrs. Hannah Cole.⁷ How many times Kirkpatrick was able to reach Iowa City is not known, but the official records of Johnson County reveal that on June 26, 1840, he officiated at the marriage of two Johnson County residents — Andrew T. McElwain⁸ and Nancy Ann Wheatley.

⁶ Waring's *History of the Iowa Annual Conference of the Methodist Episcopal Church*, p. 92.

⁷ Aurner's *Leading Events in Johnson County Iowa History*, Vol. I, p. 299.

⁸ McElwain is said to have sung the first hymn at public worship in Iowa

In June, 1840, Reverend James L. Thompson, a veteran itinerant, visited Iowa City and probably preached. He had served in Illinois, Missouri, and Indiana and had been retired, but his idea of retirement was to settle in a new and fast growing community and take a lively interest in the nurture of the early Methodist Episcopal Church in a new town. Reverend Thompson soon became a resident of Iowa City.

Sometime late in the summer of 1840 Barton H. Cartwright (a pioneer preacher and a cousin of Peter Cartwright, a man who earned his living by breaking prairie with a breaking plow and several yoke of oxen) preached in Iowa City. He says of this visit: "I went but once to Iowa City; there were only a few there, mostly families engaged in the work on the new state house, which was then up about four feet from the foundation, and the work suspended. . . . I preached in a kitchen, the first sermon in the place. That night, a man died, and I stayed and preached at his funeral." ⁹

In the General Conference of 1840, the Illinois Conference was divided into three conferences, one of which was the Rock River Conference to which the Iowa District was assigned. At the first meeting of this new conference the Iowa District was divided into two districts — Dubuque and Burlington. The Iowa Mission (including Iowa City) was placed in the Dubuque District. Bartholomew Weed was

City.—Irish's *History of Johnson County, Iowa*, in the *Annals of Iowa* (First Series), Vol. VI, p. 31.

⁹ Waring's *History of the Iowa Annual Conference of the Methodist Episcopal Church*, p. 94. Cartwright was mistaken as to his preaching the first sermon. Captain F. M. Irish, writing in 1868, reported that "Mr. Fenee [Ferree], of the M. E. Church, preached the first sermon" in Iowa City.—*Annals of Iowa* (First Series), Vol. VI, p. 31. This also was a mistake. Uriah Ferree was prominent in a group east of Iowa City, but he does not appear to have preached the first sermon in the new capital. That honor appears to belong to J. L. Kirkpatrick.

named presiding elder of this district and G. G. Worthington was assigned to the Iowa Mission.¹⁰

Partly because of illness and partly because of the extent of his parish, it appears that Reverend Worthington was not able to give much attention to the Iowa City Methodist group and Reverend Thompson assisted in the work. Bartholomew Weed, the presiding elder, came to Iowa City sometime in 1840 and is said to have held a quarterly conference for the Iowa Mission¹¹ and to have formally organized a Methodist class or society. The meeting was held in a schoolhouse belonging to Jesse Berry, on the north side of College Street between Capitol and Clinton streets. The members of this class are recorded as: Mrs. Hannah Cole, Mr. and Mrs. B. C. Pinney, Mr. and Mrs. C. R. Ward, Mr. and Mrs. John Horner, Mr. and Mrs. John Parrott, Mrs. Margaret Gardner, Mrs. John Hawkins, Andrew T. McElwain, Isaac Bowen, and Benjamin M. Horner. Chauncey R. Ward was appointed the class leader.¹² Since Andrew T. McElwain was married on June 26, 1840, and there is no mention of his wife on this list, it seems possible that this record refers to a class which had collected informally early in 1840. Class meetings were later held in Mrs. Anson Hart's schoolroom on Iowa Avenue and in the temporary Capitol (Butler's Capitol) on the north side of Washington Street, just east of Clinton Street.

The first official record of a quarterly conference for the Iowa Mission is for the one held "near Iowa City" on July 9, 1841. Those listed as present were: Reverend B. Weed, presiding elder; Reverend G. G. Worthington, preacher in

¹⁰ Fellows' *History of the Upper Iowa Conference of the Methodist Episcopal Church*, pp. 24, 25.

¹¹ Aurner's *Leading Events in Johnson County Iowa History*, Vol. I, p. 299. There is no record of this quarterly conference among the church papers now available.

¹² Aurner's *Leading Events in Johnson County Iowa History*, Vol. I, p. 299.

charge; P. H. Patterson and Uriah Ferre [Ferree], local preachers; Thomas Odell and I. P. Van Hagan, local deacons, John Horner, exhorter; and G. S. Hampton, D. Sweet, A. Shaw, V. Bozart (or Bogart), and John Parrott, class leaders. At this meeting, Uriah Ferree, Jesse Bowen, John Demoss, John Parrott, and G. S. Hampton were appointed "Stewarts" of the mission. A number of these men lived outside Iowa City, for the most part east of Iowa City near the present site of West Branch or in a neighborhood later served by the Brick Chapel.¹³

In the meantime, the new capital was humming with activity. Carpenters and stone masons were at work (with occasional lay-offs for lack of funds) on the Capitol building (now the Old Stone Capitol). Men were at work in the quarry at the north end of Clinton Street. William Felkner's sawmill on Rapid Creek, to the north, gave work for men in felling trees and transporting lumber. Cabins of logs and houses of lumber sprang up almost over night. One settler boasted as he moved into a new frame house, "Five days ago my house was in the woods, growing."¹⁴

BUILDING THE FIRST METHODIST CHURCHES

The founders of Iowa City were anxious to promote the building of churches and when the city was first platted Chauncey Swan, Acting Commissioner, reserved four half-blocks for church purposes. This offer was ratified by the Legislative Assembly of the Territory of Iowa on the last day of July, 1840. This act provided that one half of one of these half-blocks be given to any Christian denomination that would give bond to erect upon its lot within three years

¹³ *Records of the Proceedings of the Quarterly Meeting Conferences of the Iowa Mission of the Methodist Episcopal Church* (manuscript record book).

¹⁴ Pelzer's *Iowa City: A Miniature Frontier of the Forties* in THE IOWA JOURNAL OF HISTORY AND POLITICS, Vol. XXIX, p. 11.

from the date of the act a church edifice costing at least one thousand dollars.¹⁵

The adherents of the Methodist Episcopal Church were not idle. On December 15, 1840, application was made to Chauncey Swan, Acting Commissioner of Public Buildings, for a church lot. "We the undersigned Trustees of the Methodist Episcopal Church do hereby make application for the west half of a certain church reserve in Iowa City for the purpose of erecting a Church thereon according to the requirements of the Law which reserve is in Block Sixty Seven north of the Park." This paper was signed by Jesse Bowen, Isaac Bowen, John Parrott, John Horner, and A. T. McElwain. No record of the appointment of these first trustees has been found. Perhaps they were named by the presiding elder on one of his visits; perhaps they were self appointed. Nor is there a record of the filing of any bond at this time.¹⁶

At the same time another Methodist Church was making plans for the erection of its church building. This was the Methodist Protestant Church, which had been organized about 1830 in protest against the arbitrary authority of the bishops of the Methodist Episcopal Church and the refusal to admit lay delegates to the conferences.¹⁷ Adherents of the Methodist Protestant Church perfected a local church organization at Iowa City on May 4, 1841. They chose for their lot the east half of the half-block on the south side of Iowa Avenue between Dubuque and Linn streets and, on

¹⁵ Shambaugh's *The Old Stone Capitol Remembers*, p. 333; *Laws of the Territory of Iowa*, Extra Session, 1840, p. 62.

¹⁶ Photostatic copy of the application on file among the official records at Des Moines.

¹⁷ The Methodist Protestant Church, the Methodist Episcopal Church, and the Methodist Episcopal Church South, which separated from the main church in 1844 over the question of slavery, were reunited in 1939 as "The Methodist Church".

the day following the organization, work was begun on the church building. The cornerstone was laid on May 12th. Funds for the erection of this church, the first to be completed in Iowa City, were raised largely by subscription at home and in the East and by the sale of pews at fifty dollars each. The deed to the lot was signed by Governor John Chambers on January 19, 1843.¹⁸

In the meantime the Rock River Conference of 1841 created the Iowa City Mission and Presiding Elder Weed looked around for a man to fill this strategic position and to build a church. Of his dilemma Reverend Weed wrote later: "I found it difficult to find a suitable man for Iowa City. As we contemplated building a church there during the year, we wanted one suited to that kind of work. Bishop Morris [the bishop who had insisted on creating an Iowa District] said to me at our conference, 'Come down to the Missouri Conference, which is to meet at Palmyra, and I think we can find you a man.' I went. A young man named G. B. Bowman, was selected . . . It was not without a struggle, and the exercise of episcopal authority, that young Bowman's services were secured."¹⁹ This filching

¹⁸ The Methodist Protestant Church of Iowa City had a checkered career. It was used frequently for schools, lyceums, and concerts. H. W. Lathrop opened a private school in the basement in 1841 and in 1847 A. G. Gower taught the first free public school in Iowa City in this building. In 1845 permission was obtained from the legislature for the sale of this property to the Iowa City College, but the college failed and the property later reverted to the church. In later years the building was known as the "Old Blue Church". The lot was sold piecemeal and in 1886 the church building was removed to make room for the Christian Chapel, the present Christian Church.—Shambaugh's *Early Church History in Iowa City* in the *Iowa Historical Record*, Vol. XV, pp. 566, 567; Aurner's *Leading Events in Johnson County Iowa History*, Vol. I, pp. 295-298. There were two other Methodist churches in Iowa City — the German Methodist Church, founded in 1849, which disbanded many years ago, and the African Methodist Episcopal Church.

¹⁹ Waring's *History of the Iowa Annual Conference of the Methodist Episcopal Church*, pp. 104, 105; Graham's *Elder Bowman in The Palimpsest*, Vol. XVII, pp. 37-48.

of a promising young minister from another Conference was not exactly good form, but it was felt that the end justified the transfer.

So it was that Reverend George B. Bowman, a minister drafted for service, arrived in Iowa City in the fall of 1841. He was then a young man of twenty-eight and unmarried. A student at Cornell College²⁰ (which Bowman established in the early fifties) described Bowman at that time as a tall, well shaped man with sharp features, piercing blue eyes, "a strong and at times very musical voice, an excellent singer . . . a wonderful flow of language." Dr. William King of Cornell College described Reverend Bowman as a man of commanding personality, strong convictions, imperious will, and great force of character, a man who inspired confidence and was shrewd in business.

All these qualifications he was to need in the work at Iowa City. The original Methodist class of farmers and laborers had to be enlarged to include teachers, doctors, and lawyers. Above all a church costing at least one thousand dollars had to be built by July 31, 1843, if the valuable free lot was to be secured; and there was little money in sight. Moreover Reverend Bowman's work included the outlying groups of the Iowa Mission as well as Iowa City. The first official record of his service seems to be in the minutes of the quarterly conference of the Iowa Mission, held in Iowa City on November 13, 1841.

Two days later, on November 15, 1841, the "officers of the Iowa City Mission" met at Jesse Bowen's office²¹ "to take into consideration the propriety of building a Methodist E. Church in Iowa City." With the presiding elder, Reverend Weed, in the chair, the meeting adopted the following resolutions:

²⁰ John O. Foster.

²¹ This location is now occupied by the building at 117 Iowa Avenue.

“Resolved, That the Trustees of the Methodist E. Church draw up a subscription and present the same for subscribers for the building said Church.

“Resolved, That we will build a Methodist E. Church.

“Resolved, That the chair appoint a Board of Trustees to act in and for said Church.”²²

On a motion adopted by the meeting, P. H. Patterson, Jesse Bowen, John Horner, John Parrott, John Demoss, Thomas Taylor, and Robert Smith were named as trustees by the presiding elder. Then the meeting voted that the chair appoint a soliciting committee of three and Reverend G. B. Bowman, P. H. Patterson, and John Horner were named on this committee. Money was scarce in these frontier towns and what little there was had to be used to pay for land so one more resolution was adopted — “That the chair appoint an Agent to visit the Cities on the Ohio and Mississippi Rivers as far as Pittsburgh for the purpose of soliciting funds to build said Church.” Following this meeting the newly appointed board of trustees met and organized with P. H. Patterson, president, Jesse Bowen, secretary, and John Horner, treasurer.

In planning for their new church, the Iowa City Methodists were no doubt influenced by the dignified and beautiful stone Capitol slowly rising on the hill above the Iowa River. As the trustees came to the meeting in Dr. Bowen’s office, they could see the east portico already in place. Other Iowa towns had been content with log buildings for their first churches, but the Iowa City people were more ambitious.

When the trustees met on January 26, 1842, they decided to “proceed immediately to build a Methodist E. Church 34 feet wide & 44 feet long the doors & windows so ar-

²² *Record of the Proceedings of the Board of Trustees of the M. E. Church at Iowa City* (Manuscript record book).

ranged as to answer ultimately for a Parsonage or Seminary, And that Br. Smith be requested to draw up a draft of particulars''. After considering the matter for two weeks, or perhaps after consultation with others, the trustees (on February 12th) rescinded their resolution providing for a frame church and resolved that "we will endeavor through the aid of our friends, and the assistance of Providence [to] build a Brick Church of such dimensions as we may be able to do, when our means may be ascertained''.

The officers representing the Iowa City Mission had adopted a resolution authorizing the presiding elder to appoint an agent to solicit funds in the East. It was, apparently, soon after the decision of the trustees to build a brick church that Reverend Bowman was delegated to perform this duty, leaving his work at Iowa City in the hands of Reverend Thompson. Bowman was gone about six months, going as far east as Philadelphia and New York. The record book of the board of trustees does not include a report on the funds collected, but it is evident that the trip was eminently successful, for some \$4000 was secured, some apparently in goods, and the trustees gratefully voted that "Brother Bowman be allowed the sum of Two hundred Dollars (out of the funds collected by him) for his services in collecting said funds."²³

There was no bank in Iowa where the money collected could be deposited and paid out as needed, so the contributions were deposited in St. Louis. Some materials, such as glass, nails, paint, and shingles were purchased at Muscatine or St. Louis and paid for out of the funds on deposit there. Some of the donations were, it appears, either contributed in the form of goods such as sugar, coffee, tea,

²³ This was at a meeting of the trustees held on October 3, 1842. Details of the building of the church are found in the manuscript record book.

molasses, and other commodities or were invested in such commodities at St. Louis, and these were brought to Iowa City and used to pay the workmen. The trustees' records contain many allusions to these goods, and Anson Hart, who was employed to superintend the work on the church (part of the time at a salary of \$2.00 per day) found that the disposition of such goods added much to the difficulty of his job. Carpenters, bricklayers, and other craftsmen occasionally "worked out" their subscriptions. Rough lumber was secured from the Wm. Felkner sawmill and brick came from the kilns of Sylvanus Johnson on South Gilbert Street.

At the annual conference of 1842 it appears that the Iowa City area was made a "circuit" although it continued to receive mission funds. About the same time the board of trustees was reorganized at Iowa City. Some members lived far out in the country (John Demoss and John Parrott, for example, lived several miles east of Iowa City) and found it inconvenient to attend the meetings regularly. One was found to be ineligible (reason not given). The reorganized board, appointed by the presiding elder, consisted of John Horner, Peter H. Patterson, Jesse Bowen, Anderson Meacham, and Anson Hart. Resignations and new appointments were of frequent occurrence.

But in spite of all the difficulties the church slowly took form. The three years specified by the legislature for building a church would expire in July, 1843, but in January the building was far from completed; it was under cover and enclosed, but the walls were unplastered and there were no seats. There seems to have been some doubt as to whether this unfinished building would answer the requirements of the law providing for the grant of a lot and on January 7th, 1843, the quarterly conference provided for a committee to petition the legislature for a grant

of the lot “provided that a deed cannot be obtained from the proper authority.”

A week later (on January 13th) the board of trustees directed Jesse Bowen to make the necessary application to the proper officer or officers to procure a deed. The trustees stated that they had “filed a bond in the Office of the Secretary of the Territory, conditioned for the erection of a church . . . worth One thousand Dollars, and . . . the said Trustees have proceeded to erect a Church, and have expended Three Thousand three hundred Dollars thereon, And . . . it is now in such a state of completion as to allow public worship therein”.

This showing seems to have satisfied the Territorial authorities. Across the face of the application J. M. Colman, Territorial Agent, wrote his approval of the grant, dating it “January (16?)th 1842”. (Apparently the Territorial Agent had not become accustomed to the new year.) The men who signed this application as members of the Board of Trustees were Jesse Bowen, George B. Bowman, Anson Hart, Anderson Meacham, Charles Cartwright, John A. Miller, and John Horner.²⁴

The application was granted and the deed was signed by Governor John Chambers on January 21, 1843. No record of this deed, however, appears on the Johnson County courthouse books until 1906, when a copy of the original patent was obtained from the Secretary of State at Des Moines.²⁵

The building was plastered in the summer of 1843, but pews were not provided until a year later when the trustees made a contract with two men to construct the seats “with ends panned” for \$2.50 each. This contract included a

²⁴ Photostatic copy of the original application from the records in Des Moines.

²⁵ A copy of the deed is to be found in the *Record of the Proceedings of the Board of Trustees of the M. E. Church at Iowa City*.

pulpit. Payment for the pews and pulpit was to be in goods and "the debts due the Trustees". At the time this contract was made William Murray was directed to collect the necessary lumber to finish the church and "to pay for the same out of the goods & dues of the Church, reserving enough of Cash debts to procure oil & other necessary Cash articles".²⁶

The church building as it was finally completed was forty by sixty feet with the entrance facing Jefferson Street. The lower floor, a semi-basement, was cut up into four small rooms in the south half for the Sunday School and for class meetings. One large room occupied the north half of this floor. The entrance was from the south, under the steps to the main floor. A number of stoves supplied heat.

The main floor was the church proper. The elaborate pulpit, put in place in 1845 at a cost of forty dollars, stood in the north end of the room, facing the choir loft over the south entrance. Forty-one pews furnished seats for the congregation. Four large stoves provided heat and four lamps suspended from decorative plaster of Paris center-pieces, furnished the artificial light. The trustees had a hard time deciding as to banisters to separate the pulpit from the pew sections and as to the use of wainscoting along the walls, but these were finally provided.

With the church at Iowa City virtually completed, Reverend G. B. Bowman was transferred to another charge, since the limit for a preacher's tenure in one charge (two years) had expired. The trustees voted him fifty dollars in goods as a parting gift for his services in collecting funds to complete the church and "loaned" him ten dollars in cash to defray the expenses of his removal to Dubuque.

Reverend Laban Case was assigned to the Iowa City Cir-

²⁶ *Records of the Proceedings of the Board of Trustees of the M. E. Church at Iowa City*, March 12, 1844.

cuit, but arrangements were made by which he had charge of the congregations in the area around Iowa City while the elderly Reverend Thompson looked after Iowa City proper.

This first Methodist Episcopal Church was never formally dedicated, nor does it appear that there was any ceremony at the laying of the cornerstone, if there was a cornerstone. None has survived. The final record of the trustees who did the building was entered on August 16, 1847 — “W. Murray as agent reported that the Church & parsonage are completed and the means put into his hands all expended except a few articles of little value and that all the debts due the Trustees that are collectable have been collected . . . That the whole cost of the Church has been about \$5000.00 & the cost of the parsonage \$175.00”. The trustees still owed \$70.36 to various persons, including \$4.50 to Bishop Loras for a fence.

THE FIRST TWENTY YEARS

This church building served the Iowa City congregation for the next twenty years. During this period the church steadily increased in membership and found a place for itself in the community life. There were many problems in the growing church. One of these was the question of funds.

At first the Iowa City Methodist Episcopal Church was assisted by the Missionary Board which contributed \$100 a year to the Iowa City Mission. On August 9, 1848, the quarterly conference meeting in Iowa City sent the following request for such outside assistance: “That the Quarterly Conference respectfully represent their peculiar situation, the smallness of their numbers, the most of whom are poor, and the importance of having constant preaching and the labours of a stationed preacher in order to compete

with other denominations in the great work of saving souls and building up their several churches at the State Capital which may exert an influence throughout the young and rising country. . . . Therefore, in view of this state of things, the Quarterly Conference would earnestly pray for a continuance of the favour of the Missionary Society for the ensuing year, believing that an appropriation could not in any part of our country be better made, and tend more to promote the glory of God & build up our beloved Zion.”

As the church developed this missionary gift was cut to \$75 a year, then to \$60 and finally to \$50. By 1852, the Iowa City church was out of debt and this contribution was discontinued. Iowa City Station had grown up.²⁷

The remuneration of the preacher and presiding elder was always small and uncertain. To some extent it depended upon need and circumstances. Generally a small salary was paid quarterly — a “quarterage”. Traveling expenses for the presiding elder, moving expenses of the preachers — for many years two years was the limit in a station — table expenses for pastor and presiding elder, keeping a horse, and similar details are found in the early financial reports. In September, 1852, the Iowa City Quarterly Meeting voted \$288 to Reverend Corkhill, with \$100 for table expenses in addition. In March, 1853, an additional \$50 was added to the living expense fund.

Minor expenses were met in various ways. Classes were expected to raise money for church work. In March, 1850, the quarterly conference of the Iowa City Station recorded donations of \$23.79 from Anson Hart’s class, \$23.25 from “Governor” Lucas’s class, and \$18.36 from D. Worthington’s class. Often the amounts reported were very small.

Small expenses were often met by assigning some

²⁷ *Records of the Proceedings of the Board of Trustees of the M. E. Church*, July 5, 1852.

“brother” the duty of collecting the money and paying the bill. In January, 1850, for example, Anson Hart was appointed a committee of one to raise funds “to pay the bill of Bishop Loras of \$4.50 for fence between the Catholic Church & the M. E. Church”. Later he reported that the bill was paid.²⁸

In October, 1861, the church officials in Iowa City determined to adopt the financial plan given in the church discipline. This was one of John Wesley’s ideas and called for a weekly contribution from each member, to be collected by the class leaders. Records of the official board at this time indicate that the assessments varied from fifty cents per week, paid by three members, to one cent, also paid by three members. Four members contributed forty cents a week; two members, thirty cents; two members, twenty-five cents; twenty-two members, twenty cents; two members, fifteen cents; thirty-four members, ten cents; seventy-three members, five cents; and ten members, two cents.

On December 2nd, however, this plan was declared to be a failure and, in lieu of it, a committee was appointed to rent pews and fix a “Minimum valuation” upon the seats. The highest “rental” was \$30.00, the lowest \$2.00 for a single “sitting”. This custom of “renting” pews was continued for many years but was given up in 1893 because of its unsocial implications. Since that time subscriptions to the budget and collections have been the chief reliance for funds.

Just when the term “official board” came into use in the Iowa City Methodist Church can not be definitely determined. “Leaders’ Meetings” are reported as early as October 7, 1861, and on December 5th, it is recorded that the “Official Board” met after prayer meeting to appraise the

²⁸ *Records of the Proceedings of the Board of Trustees of the M. E. Church, January 14, 1850.*

seats. For a year or two the terms leaders' meetings and official board meetings were used indiscriminately.

Under date of February 23, 1885, the statement "First meeting of the official Board organized under the Discipline" appears on the church records. Apparently the official board was at first a representative group, a meeting of church leaders to decide problems which could not be referred to the quarterly conference, either because it did not meet often enough or because they did not come within the usual business of the quarterly conference. It was, in effect, transferring authority to the local preacher and congregation.²⁹

The quarterly conference took cognizance of the moral and spiritual conduct of the members of the church and licensed various local leaders. At the first meeting of the Iowa Mission held at Iowa City on July 9, 1841, "Br. P. H. Patterson's License as a Local Preacher was renewed" and he was recommended to the annual conference "to take Deacons Orders in the Church". "Br. Uriah Ferre's License was renewed as a Local Preacher" and John Horner was licensed as an "Exorter". Six months later a recommendation was presented by the Reverend G. B. Bowman from the members of the Methodist Episcopal Church in Iowa City that "Br. John Horner" be licensed as a Local Preacher and after examination before the Conference he was "licensed" to "Preach the *Gospel*".

Church membership in these early days was not a perfunctory relationship. Members were subject to scrutiny and not infrequently were dropped from the rolls. In 1847 one of the prominent men of Iowa City, who was also a local preacher, was tried before the quarterly conference and expelled from the church on the charge that he had made

²⁹ For the organization of the official board of the local church see page 383 above. The various church organizations will no doubt be materially changed as a result of unification.

three business trips to Muscatine on the Sabbath (he insisted he went to preach), charged illegal interest (about twenty per cent) on a loan of \$24.85, and reported to the annual conference that the membership in the church at Iowa City was 128, when a "diligent search" revealed only half that many. The decision was "guilty" and the erring member was expelled from the church. This decision was appealed to the annual conference. Its verdict is not given, but apparently the "brother" was reinstated in some way for in 1861 he was renting one of the most expensive pews in the Iowa City church.

Class meetings were important activities among church members during the early period. In 1843 the minutes of the quarterly conference for the Iowa City Circuit reported eleven classes, including several outside Iowa City. One was in Cedar County on the Wapsinonock Creek, where John Demoss presided over a group meeting in the Demoss schoolhouse. There were two classes in Big Grove Township (one at what is now Solon), one at North Bend (now North Liberty), one at Lone Tree, and one at the site of Brick Chapel under the direction of John Parrott. Five classes met in Iowa City.

The Methodist class leaders in Iowa City included some outstanding men. Among them were Anson Hart, James Harlan, S. N. Fellows, and Robert Lucas. Class meetings gradually diminished in importance as the years passed. The last class leader in the Iowa City Methodist Church was W. T. Jackson who served until 1919.

In August, 1844, the Iowa City Methodist Episcopal Church was the meeting place of the organizing conference of the newly established "Iowa Conference", which included all the Territory of Iowa. It was a pleasant coincidence that Bishop Thomas A. Morris, who had formed the Iowa District in 1839, was presiding at the meeting, and

Bartholomew Weed, one of the doubting Thomases who had questioned his action at that time, was a delegate — no longer doubting. The Iowa Conference was divided into three districts — Dubuque, Burlington, and Des Moines — and the Iowa City Station was placed in the Dubuque District, with David Worthington in charge. There was also an “Iowa Circuit” with L. McVey as “Preacher in charge”. In 1856 two annual conferences were established in Iowa and Iowa City was included in the newly created Upper Iowa Conference.³⁰

Camp meetings had lost most of their hysterical appeal by the time Iowa City was established, but they were still almost annual events. In 1841 and 1842 camp meetings were held three miles east of Iowa City where there was an active center of Methodists. In April, 1843, a committee was appointed by the Iowa City Circuit to confer with “Bloomington & Cedar Circuits” on a union camp meeting.

Although John Wesley took many of his lay preachers from the ranks of the uneducated and pioneer preachers in America were often of the same class, there has always been a close affiliation between Methodist churches and education. Church services in Iowa City, as elsewhere, were often held in schoolhouses until a church could be built.

After the Iowa City church was ready for use there were frequent requests for permission to use certain rooms for school purposes. Indeed, the men who planned the first Iowa City church had in mind the possibility of using it later as a seminary.

Nor were the college promoters willing to wait for an institution of higher education. On January 7, 1843, ten years before the Iowa City church became self supporting, the quarterly conference adopted the following: “Resolved,

³⁰ Fellows' *History of the Upper Iowa Conference of the Methodist Episcopal Church*, p. 29.

That it is expedient for the M. E. Church to establish a Seminary of learning at Iowa City, and that a committee of seven persons be appointed to carry the foregoing into effect, under the patronage of the Conference having jurisdiction here.”

A charter was obtained from the legislature of the Territory. The college was to be “under the auspices of the Methodist Episcopal Church, with power to confer all degrees in the arts and learned professions.”³¹ The Rock River Conference sponsored the plan for a few months and then the Iowa Conference took it over. Reverend James L. Thompson, elderly retired minister located at Iowa City, was delegated to go east to select a president for “The Iowa City College”. He was apparently an adept at picking men and, like the Canadian mounted police, determined to “get his man”, for he brought with him a young man just graduated from Asbury (De Pauw) University, of which Matthew Simpson was president. This was James Harlan who later served as State Superintendent of Schools, President of Iowa Wesleyan College, United States Senator, and Secretary of the Interior.

Harlan and his wife drove to Iowa City and were entertained by Dr. and Mrs. Jesse Bowen. Later they established their home in a little house on the southwest corner of Linn Street and Iowa Avenue and there was born their daughter Mary who became the wife of Robert T. Lincoln.

The twenty-five trustees of the college (including Reverend Bowman, Reverend B. Weed, John Demoss, J. M. Colman, Dr. Jesse Bowen, and Governor Lucas) began soliciting subscriptions for a building and in the meantime classes were held in the Methodist Episcopal Church and later in the rooms of the Methodist Protestant Church. Mrs. Anson Hart served as “lady principal”. But the

³¹ *Laws of the Territory of Iowa, 1842-1843, pp. 75, 76.*

dream of a Methodist college at Iowa City lasted only two years.

But if there was not to be a Methodist college in Iowa City, there were other schools in the new capital and rooms for school purposes were much needed. Occasionally teachers were permitted to hold classes in church rooms, but the pupils, apparently, did not always observe proper decorum in the church premises, for the trustees resolved not to permit the use of the building for other than church purposes. Exceptions to this rule were, however, sometimes made.

In the minutes of March 10, 1845, for example, the trustees "Resolved — That the application of Doct Reynolds for the use of the Church for an exhibition of his School be granted upon the following conditions viz — That he be held personally responsible for any damage that may accrue to the house from said exhibition — That good order be preserved — That no applauding, or anything else be allowed that would be improper in a House dedicated to the worship of God — That the Church be clean and in order on the Sabbath following the exhibition and that Bro. Worthington [the pastor] be appointed to assist in carrying the foregoing into effect". Even with these restrictions the resolution was carried only by the deciding vote of the president of the board.

A year and a half later, however, the trustees adopted a resolution "that the Church shall not be used for any purpose except the ordinary Church purposes, nor shall any benches or other Furniture be taken from the Church without a written order from a majority of the trustees."

Again, on March 7, 1853, the trustees set aside their rule that the church should be used only for church purposes by renting the large room in the basement to Miss Violett for a schoolroom for three months, at \$2.00 per month.

The local Methodist Episcopal Church also ventured into

the publication field when *The Colporteur*, “a neat little sheet”, was started under church patronage in the fall of 1844. It was issued monthly, but did not long survive.³²

A Sunday School was an early responsibility of the Iowa City Mission. At the quarterly meeting held on September 28, 1844, the presiding elder asked the routine question — “Is there proper exertion in regard to Sabbath Schools in the city?” The answer was “There is not”. Apparently the Iowa City Methodists did not intend to let this condition prevail, for two months later (November 30th) the answer was “There has been a sabbath school organized auxiliary to the Sunday School Union of the M. E. Church.”

The first officers of the Iowa City Methodist Sunday School were: J. P. Carleton, superintendent; William Reynolds and “Sister” O. L. Worthington, assistant superintendents; C. C. Catlett, secretary and treasurer; and L. P. Frost, librarian. There has been a Sunday School organization in the Iowa City Methodist Episcopal Church since that time. A report on June 29, 1845 (the date of the quarterly conference), gave an average attendance of 87 scholars, 17 teachers, and 3 officers. The library boasted eighty volumes.

The Sunday School library was, in the early days before public libraries had been established, a source of much enjoyment. Twenty copies of the *Sabbath School Advocate* were taken in 1845 at a cost of between fourteen and fifteen dollars. The pastor had doubts about spending so much for papers; he thought books were a better investment. But it was not easy to keep track of books. Then as now, books had a way of disappearing. One pastor could locate only a few volumes of the hundred said to belong in the library.

Money for the library always came from special subscrip-

³² Shambaugh's *The Old Stone Capitol Remembers*, p. 274.

tions and no project received heartier support. The whole family shared in its benefits. Down to comparatively late years (when books became so common they were no longer considered a luxury) the receipt of new books was the occasion of a line-up before the Sunday School library and many adults now living probably got their first taste of reading for pleasure from these books. The largest number reported at any quarterly conference was six hundred.

THE CHURCH REMODELED

For a score of years the Methodist Episcopal group worshipped in the brick church, its classic lines putting no restraint upon the "Amens" and "Hallelujahs" of the devout worshippers. The Holy Sacrament, annual and quarterly conferences, weddings, funerals, baptisms, and reception of members combined to hallow the modest structure.

Iowa became a State; the railroad came to Iowa City; the seat of government was moved to Des Moines and the State University of Iowa was installed in the stone Capitol; gold seekers and Mormons outfitted here for the long trek westward. As Iowa City grew, the Methodist Episcopal Church prospered. In January, 1863, during the pastorate of Reverend A. B. Kendig, a revival meeting which "continues with great and unparalleled interest" resulted in the addition of more than 120 members to the already growing congregation.³³

This revival seems to have provided the necessary enthusiasm for the enlargement of the church. In spite of the Civil War, the congregation decided to build an addition forty by forty feet on the west. This was of the same architectural design as the original edifice, but the arrangement for the interior was entirely changed. The entrance was now on the west — facing Dubuque Street. A tower

³³ *Iowa City Republican*, January 21, 1863.

and graceful spire reaching skyward some 92 feet adorned the new wing. Colored glass windows were a new feature. The cost of this remodeling was about \$5000, the same as that of the original church building.³⁴

The fairs so much used to raise money for relief work among the soldiers seem to have been frequently used by the church at this time. During the year 1863 entertainments of this kind were recorded in the local newspapers. On June 9th and 16th the ladies of the Methodist Episcopal Church gave a fair and strawberry festival at Metropolitan Hall which netted over \$250 above expenditures.³⁵

The room used for the church services was now eighty feet from the entrance on the west to the east end where stood the pulpit, sixty feet wide at the front (east) and forty feet wide at the rear. Colored glass windows were a new feature. The seating capacity (according to the *Iowa City Republican*) was between six and seven hundred people. Announcement of the services was made in the *Iowa City State Press* in the following words:

NOTICE — The re-opening of the Meth. Epis. Church at Iowa City will take place — Providence permitting — on next Sabbath, the 8th of November. The order of exercises will be as follows: Prayer meeting at 9½ A. M. in the Lecture room. Preaching in the main audience room at 10½ A. M.; after which the collection will be lifted, and the dedicatory prayer will be offered. The Holy Eucharist will be celebrated at 3 P. M.; followed by a sermon at 6½ in the evening.

The public are affectionately invited to be present.

A. B. Kendig
J. Effinger Pastors.³⁶

Dedication services were held as announced on November 8, 1863, with the presiding elder, the Reverend P. E.

³⁴ *State Press* (Iowa City), May 2, 1863.

³⁵ *State Press* (Iowa City), June 13, 1863.

³⁶ *State Press* (Iowa City), November 4, 1863.

Dimmitt, as the speaker. A number of visiting clergymen assisted in the services which were attended by a capacity congregation.

In this remodeled church the first Iowa Methodist State Convention met on July 11, 12, and 13, 1871, to consider the work and problems of Methodism in Iowa. The address of welcome was appropriately given by Reverend Anson Hart and the meeting was called to order by Dr. Jesse Bowen.³⁷

THE THIRD CHURCH BUILDING

The next twenty years passed uneventfully. In spite of the War and the depression, the cost of remodeling the church was paid off. Then early in the afternoon of Sunday, January 6, 1884, fire broke out in the building. It was a very cold day and the furnace had become overheated in an effort to warm the building, woodwork nearby became ignited and soon the blaze ate into the main auditorium. The fire was finally extinguished, but the carpet was ruined, the pews and organ blistered, and the walls blackened.³⁸

The next morning the board of trustees met and laid plans for rebuilding and redecorating the edifice. The insurance amounted to \$1024. The roof had needed repair even before the fire, so it was decided to put on a new roof and steeple of a different design. Abandoning the classic lines of the old church, the trustees decided on a steep roof with a blunt steeple. The cost of the repairs and alterations was around \$7000. Regular services were held in the basement on September 21, 1884, but the dedication services were not held until October 26, 1884. Reverend Emory Miller of Des Moines, a former Iowa City pastor, delivered the dedication sermon.³⁹

³⁷ *Proceedings of the First Iowa Methodist State Convention, 1871.* This publication contains much general Iowa Methodist history.

³⁸ *Iowa City Republican (Daily)*, January 7, 1884.

³⁹ *Iowa City Republican (Daily)*, September 20, October 25, 27, 1884.

It was to help pay for this reconstruction that the Methodist Episcopal Church disposed of a part of its original lot. The original grant had a frontage on Dubuque Street of 150 feet. On the north forty feet of this lot stood the house that had originally served as the parsonage and later had been used as a home for the janitor. For some time it had been rented. The building committee, hard pressed for funds, decided to sell the north forty feet on which this house stood, and on April 5, 1884, it was purchased by Mr. and Mrs. R. B. Mahanna for \$1000. Since the grant of the lot to the church was for religious purposes only, a special enabling act was secured from the General Assembly of Iowa.⁴⁰

THE STONE CHURCH

Another score of years passed, and again there was agitation for a larger and finer place of worship. Indeed as early as 1895, the Reverend F. E. Brush in his farewell sermon had called attention to the cracked walls and the inadequate seating capacity of the building. It was not until more than ten years had passed, however, that action was taken. The official board on March 5, 1906, during the pastorate of the Reverend Lucius C. Clark, adopted a resolution calling for the erection of a new church building. A committee was appointed to study the cost of a suitable building and the financial problem of constructing it. The committee reported that \$50,000 would be required and suggested a five-year plan for raising this amount. Letters were sent to the members and the response was found to be favorable. The official board, therefore, proceeded with the preliminary steps. The first of these was a legal measure. The Methodist Episcopal Church of Iowa City had never been incorporated. The extensive financial activities made

⁴⁰ *Laws of Iowa*, 1884, Ch. 14.

this advisable, since otherwise the trustees might be personally liable for any debts incurred by the church board. And so on April 2, 1906, formal articles of incorporation were issued to the Methodist Episcopal Church of Iowa City to continue fifty years from that date.⁴¹

On April 13th the official board appointed a committee to solicit subscriptions for a building to cost \$50,000. When \$30,000 had been subscribed, construction was to begin. Ten days later (April 22nd), on a warm spring Sunday morning, the church building was discovered to be on fire. Those who came to attend the Sunday School and the morning services stood by and watched as the conflagration, despite efforts of the firemen, consumed the wooden framework, the roof, the altar with its sacred associations, the little choir loft, and the corner library, where a few old and unread books remained in the glass-doored cupboards. A group of women who had toiled for years to secure money for a pipe organ turned their eyes away as the cherished instrument crashed to the ground floor after only two years of service.⁴²

This "auspicious, propitious, and suspicious" calamity made the construction of a new church an urgent and immediate necessity. The work of taking subscriptions went on apace as a special committee went east to study church designs.

The plan finally adopted called for a building 80 by 119 feet. This required a larger lot than the old church and the building committee — A. E. Swisher, W. D. Cannon, Jr., Lovell Swisher, Geo. W. Ball, A. E. Meardon, Dr. T. L. Hazard, Dr. L. L. Branson, C. S. Magowan, S. W. Mercer, and L. C. Clark — at once secured an option on the lot

⁴¹ Recorded in the office of the Recorder of Johnson County, April 4, 1906.

⁴² *Iowa City Republican* (Daily), April 23, 1906. The official board sent a vote of thanks and a gift of \$50.00 to the Iowa City Fire Department.

which had been sold twenty years before. The sale now appeared as a costly investment. The house had been enlarged and property values had increased since 1884. The lot was finally bought on June 16, 1906, for \$2800, and Mrs. Carrie C. Mahanna was permitted to remove the house.⁴³

Arrangements were made for holding services in the Coldren Opera House (on the southeast corner of Dubuque and College streets). The debris from the old building was cleared away and the new church began to take form. The cornerstone was laid on November 26, 1906. The new church was built of white sandstone, trimmed with Bedford limestone. Its style is Gothic or Pointed, with towers on the southeast and southwest corners, that on the southwest being taller than the other with a place for a church bell (not yet installed).

The main entrance is on Jefferson Street, but a doorway on Dubuque gives access to the basement and small rooms in the rear of the church auditorium. The pulpit and the pipe organ are on the south, facing the church proper. Balconies on the east and west swing down by railed stairways at each side of the pulpit platform.

The seating capacity of the church auditorium is about 600, that of the balconies 250, and perhaps 50 more persons can be seated in the choir loft. The basement floor has a space for large meetings and smaller rooms for various group meetings. The interior woodwork and the pews are of dark oak. A large stained glass window on the east portrays Plockhorst's "The Resurrection"; a corresponding window on the west copies Hofmann's "Woman at the Well".

The cost of the edifice complete amounted to \$75,000. The work took nearly two years, but on February 9-13,

⁴³ Dedicatory Program of the Methodist Episcopal Church, 1906; *Record of Deeds*, Book 99, p. 59, in the office of the Recorder of Johnson County.

1908, the new church was dedicated, with elaborate ceremonies, at which Bishop William Fraser McDowell was the principal speaker.⁴⁴

PARSONAGES

The circuit rider of the frontier was not encouraged to marry; his work required the utmost mobility. But the establishment of organized churches with "stationed" preachers brought up the problem of a home for the minister and his family. The local church group was expected to furnish "board and room" even for the itinerant preacher. On November 13, 1841, the quarterly conference of the Iowa Mission adopted the following resolution:

"That the Stewards provide suitable boarding and other necessities for Br. Bowman P. in charge during this Conference year; and also that they make such arrangements for the Table expences of Br. Weed as may be thought necessary."

But Methodist preachers were not immune to romance. The Johnson County marriage records contain this brief announcement: "This is to certify that George B. Bowman, aged 30 years, and Margaret Jane Hill, aged 19 years, were legally joined in marriage by me at the residence of John Hawkins in Iowa City on the 2nd day of April, A. D. 1843." The certificate was signed by "James L. Thompson, Minister of the M. E. Church".⁴⁵ The newly wedded couple apparently roomed and boarded during the few months remaining in the conference year.

As the "Iowa City Mission" grew into a "Station" in 1842 and became a full-fledged church, the need of a home for the pastor became evident. During the year 1845, the

⁴⁴ The description of the church built in 1906 is taken from the booklet issued at the time of its dedication.

⁴⁵ From the records in the office of the Recorder of Johnson County.

board of trustees appointed a committee to "examine a building which Bro. Hawkins proposes to sell for a parsonage for \$70 and to purchase the same provided the price & terms of payment are such as in their opinion to justify it." Such committees seldom reported on what was done and there is nothing in the record to explain where this building was located, but when W. Murray, the agent, made his final report on August 16, 1847, he stated that the parsonage was finished and the cost had been \$175. Whether the first house, offered for \$70, was actually purchased and moved to the northwest corner of the church lot, and rebuilt, or whether it was purchased, remained on some other lot, and was later sold is not revealed in the church records. In September, 1851, provision was made for digging a well on the parsonage lot.

Reverend Alcinous Young (1847-1849) seems to have been the first minister to occupy this parsonage. It was, however, always unsatisfactory as a home for the pastor.

Dr. David Henry Worthington, a son of the Reverend David Worthington (1849-1850), once told an Iowa City friend that he was born in the basement of the church while his father was the minister. The church records make no mention of the occupation of the church basement by the pastor's family, but in March, 1850, a committee was appointed to raise \$6.33 to defray the balance of indebtedness on house rent, which suggests that the church was renting a house for the pastor.

At any rate it appears that the parsonage was rented to some one not the pastor at this time for the record of the board of trustees for January 14, 1850, shows a resolution providing that the rent from the parsonage be transferred to the "Board of Stewards" for the purpose of paying an indebtedness to Mr. Edw. Lanning. In September, 1851, however, the trustees assigned one large room in the base-

ment of the church and two smaller ones to "Bro. Taylor" in consideration "of his keeping the House in order & lighting & keeping fires when necessary & furnishing & preparing wood — Lard & oil to be furnished by the Church."

The ladies of the church finally decided that a new home for the minister was needed and by 1858 the local newspapers began to carry items concerning the activities of the "Ladies Sewing Society" of the Methodist Episcopal Church. Under the leadership of Mrs. Anson Hart — worthy helpmeet of Anson Hart, one of the trustees — the women set out to raise funds for a new parsonage. There were suppers, fairs, festivals, the customary church entertainments. The *Iowa City Republican* wrote them up in the florid, half-gallant, half-facetious style then used by men in describing activities of women. The following is an example of the publicity after the event:

The Festival of the M. E. Society, last Friday evening was a decided success. We learn the Ladies, always first to be pleased, are well satisfied with it. The Parson and his *gude Frau*, are content — the Lords of creation do not regret the loss of a single dime — the bright eyed Misses and Lads declare it, the "good time" come; and last, though not least in importance, the unshingled and weather exposed parsonage itself will take on form and comeliness to the tune of over \$200 . . . gladly would we . . . speak of the abundant and most tasty preparation — of the bountiful table, supplied with the sweetest and rarest — of bivalves — jellies and creams — of those *counters* on which were matron and maiden wrought goods of Parisian style and elegance, and behind which were gentle CLERKS, whose every glance of eye spoke askingly — and whose every utterance *chinked* with music . . . of that not to be named "*Bag*", which so violated our maternal boyhood instructions, "you must not *grab*". Of the music by the Blind, who, as if in compensation for the loss of outer sight, are mercifully vouchsafed an acute inner vision, lighting up their souls with the sunshine of song and attuning their hapless lives to those grand choral melodies that fill the Universe of being.⁴⁶

⁴⁶ *Iowa City Republican* (Weekly), December 15, 1858.

The entertainments took different forms. On one occasion a supper by the Ladies Sewing Society was combined with a donation party for the minister. Late in December, 1859, another "Fair and Festival" was held at Market Hall. Admission was twenty-five cents and supper was the same price. The newspaper reported that the proceeds amounted to \$213.70 and that this amount would cover the final expense of the new parsonage, which had been built on the part of the church lot east of the church. The ladies apparently left the fence to the men, but it was not until October 9, 1861, that the official board appropriated funds for a fence around the parsonage lot.

The new parsonage, which seems to have been financed by the women, served the minister's family from 1860 until 1895, when the building was sold for \$250 and moved to North Linn Street.

It will be remembered that the Reverend Frank E. Brush (1893-1895) had endeavored to arouse enthusiasm for a larger church and a committee was appointed to consider the possibility of constructing a new church, with a pipe organ added, and a new parsonage. The committee decided that it was inexpedient to start a movement for a new church, but it advised that a new parsonage should be built. The plans were soon made. The cost, including a new barn and other improvements on the lot, was estimated at \$5000. Subscriptions amounted to \$3079. The Ladies Aid contributed \$500 and the remainder was borrowed from local banks and from the Queen Esther Society, an organization of Methodist young women, which had accumulated \$425 which they planned to use later for a pipe organ.

An indebtedness of some \$2000 hung over the church for more than five years. The Ladies Aid paid the interest

⁴⁷ *Iowa State Reporter* (Iowa City, weekly), December 28, 1859, January 4, 1860.

(which by that time had amounted to some \$350) and the women were irked by the failure of the men to liquidate the debt. Finally, on the first of May, 1901, the President of the Aid Society wrote the following frank letter to the "Stewards and Trustees":

The Aid Society of this church desire to see the debt standing on the parsonage cancelled and believe this is the opportune time to make an extra effort to do so. And while we pledged five Hundred [dollars] and felt that was a good deal we have already paid nearly one thousand. And still the Aid Society stands ready to give this burden another lift. We are tired of having this debt held up to us when ever we make an effort to increase our funds. It has to be paid and I am sure this is not business like to let this run from year to year all the time growing. So let us buckle to and get the incubus out of the way. The Aid Society will pledge another five Hundred provided you will see to it that the rest is paid within a year from this date May 1. Otherwise we will hold our funds for other purposes.⁴⁸

The men, thus "put on the spot", met the challenge and by conference time, 1901, the debt was paid, the five hundred dollars contributed by the Ladies Aid being paid to the Queen Esthers for the \$425 loan and interest. Incidentally the Queen Esthers used their money for the pipe organ burned in the fire of 1906.

MEMBERSHIP

Membership in the Iowa City Methodist Church in early days came largely from the transfer of members who moved here and from revival services. During later years revivals have been little used and a much larger proportion of the membership has been added through the Sunday School and the young people's societies. A comparison of the population of Iowa City and the membership rolls of the Methodist Church shows the following figures:

⁴⁸ Manuscript letter signed by Mrs. Lytle, dated May 1, 1901.

<i>Population of Iowa City</i>		<i>Membership Roll</i>	
1856	. . . . . 2,570	1856	. . . 200
1865	. . . . . 4,417	1866	. . . 260
1875	. . . . . 6,371	1876	. . . 290
1885	. . . . . 6,748	1886	. . . 300
1895	. . . . . 7,526	1896	. . . 562
1905	. . . . . 8,497	1906	. . . 740
1915	. . . . . 12,033	1916	. . . 890
1925	. . . . . 15,289	1926	. . . 1,123
1930	. . . . . 15,340	1936	. . . 1,070

YOUNG PEOPLE OF THE CHURCH

It was during the twenty years following the Civil War that young people began to have separate societies. The early church made no special provision for its younger members; they were expected to attend Sunday School classes, church services, and class meetings, just as older people did. Early in the 1870's the churches began to consider special meetings for young people. The Christian Endeavor, an interdenominational society, had chapters in Methodist churches. Other groups were organized under such names as Lyceums, Oxford Leagues, Alliances, and Christian Leagues. In 1889 five Methodist young people's groups consolidated to form the Epworth League which was officially recognized by the Upper Iowa Conference in 1890 and by the General Conference in 1892.

The Iowa City Epworth League was organized in June, 1890, with Professor Charles S. Magowan as the first president. During the next forty years this organization, with its Spiritual Work, Mercy and Help, Literary, and Social departments, ministered to both students and young people of Iowa City. Since 1928 the Epworth League has ministered almost entirely to high school students, leaving the Wesley Foundation to take care of student groups.

In the fall of 1913 the Upper Iowa Conference made provision for a student pastor at Iowa City and Reverend Lewis F. Townsend was appointed assistant pastor to take charge of this work. He preached his first sermon at Iowa City on August 24, 1913. In 1917 Wesley Foundation of Iowa was incorporated to handle student work, with some support from all conferences in the State. In 1919 a student center was opened on North Clinton Street. In 1925 it was moved to a house just north of the church on Dubuque Street, the purchase of which was finally completed in 1938. In addition to Reverend Townsend who served until 1918, the following student pastors, assistant pastors, or student counselors have served at the Student Center: Reverend L. G. Rohrbaugh, 1918-1921, Reverend E. T. Gough, 1921-1926; Reverend C. G. Fort, 1926-1931; Reverend Glenn McMichael, 1931-1934; Mrs. Horton Talley, 1934-February, 1936; Mrs. Neil H. Baxter, February-August, 1936; Dr. and Mrs. Orlo Crissey, 1936-1937; and Reverend Robert H. Hamill, 1937 —.

WOMEN'S WORK

The work of the women's aid societies has been mentioned in connection with the building of the parsonages in 1860 and 1895. Following the Civil War with its Ladies Aid Societies for the soldiers, the Methodist women adopted the name. A group pictured in 1875 has come to be known as the first Ladies Aid, with Mrs. B. C. Mahanna as president. In 1906 when the efforts of the church were all bent on raising money for a church building worthy of a University city, the Ladies Aid was reorganized. Instead of a society which a woman joined and to which she paid dues, the Ladies Aid automatically took in all women members of the church. Under Mrs. W. D. Cannon the Ladies Aid of this period contributed more than \$5000 to the building fund. In 1916, the Ladies Aid was organized into seven divisions.

Women of the Methodist Episcopal Church were interested in work outside of their own congregation. While the Ladies Aid worked for the home church and did valiant service, groups of women turned to the larger parish. Tradition says that the Woman's Foreign Missionary Society was organized in Iowa City in 1872, three years after the National Society, and the Conference Minutes for 1873 show a contribution of \$28 from the Iowa City auxiliary. The National Home Missionary Society was organized in 1880 and the local society in May, 1885, with Mrs. Jessie Bowen Sterling as president.

The Foreign Missionary Society sponsors the Standard Bearers and King's Heralds. The Home Society has Queen Esthers, Home Guards, and Mothers Jewels. The Wesleyan Service Guild, an organization of business and professional women formed in 1927 from the membership of an earlier Queen Esther group, supports both home and foreign missionary work.

ROLL OF PASTORS

During the hundred years since J. L. Kirkpatrick first preached in Iowa City, more than fifty men have served the Iowa City charge as ordained preachers, pastors, and ministers. About half of these served only one year or less. The list (not including the student pastors listed elsewhere), as nearly as it can be compiled, is as follows:

J. L. Kirkpatrick.....1839-40	J. T. Lewis.....1844
G. G. Worthington.....1840-41	D. Worthington .....1844-45
G. B. Bowman.....1841-43	J. D. Templin.....1845-46
J. L. Thompson ⁴⁹.....1843-44	John Harris .....1846-47
Laban Case ⁵⁰.....1844	Alcinous Young .....1847-49

⁴⁹ Resigned January 6, 1844.

⁵⁰ Reverend Laban Case seems to have been in charge of the circuit outside Iowa City, with Reverend Thompson in charge at Iowa City.—Brindell's *Early Methodism in Iowa* in the *Iowa Historical Record*, Vol. III, p. 317.

D. Worthington	1849-50	P. P. Ingalls	1875-76
J. B. Hardy	1850-51	J. S. Anderson	1876-77
M. H. Hare	1851-52	J. T. Crippen	1877-78
T. E. Corkhill	1852-53	E. L. Miller	1878-80
E. W. Twining	1853-54	Emory Miller	1880-82
L. B. Dennis	1854-55	R. D. Parsons	1882-85
A. B. Morrison	1855-56	G. W. Brindell	1885-88
A. J. Kynett	1856-58	H. O. Pratt	1888-93
J. G. Dimmitt	1858-60	F. E. Brush	1893-95
E. C. Byam	1860-61	J. S. McCord	1895-1900
R. L. Collier ⁵¹	1861-62	D. W. Clinton	1900-03
A. B. Kendig	1862-64	M. S. Rice	1903-04
John Laverty (supply)		N. Pye	1904-05
March to Sept. 1864		L. C. Clark	1905-09
I. K. Fuller	1864-66	R. F. Hurlburt	1909-12
John Bowman	1866-67	S. E. Ellis	1912-23
E. K. Young	1867-70	W. F. Keeler	1923-30
J. W. Clinton	1870-71	H. D. Henry	1930-35
C. R. Pomeroy	1871-73	S. E. Ellis	1935-36
R. H. Sparks	1873-75	E. E. Voigt	1936-

On this list were G. B. Bowman, A. B. Kendig, R. D. Parsons, and L. C. Clark, who served as church builders or during periods of rebuilding the church. Bowman was also the founder of Cornell College. Another early pastor of executive ability was Alcinous Young, who served the conference either as preacher or presiding elder for many years. Reverend Bowman and Reverend Young were two of the seven Iowa City pastors who later served as presiding elders of the conference.

Of the ministers before the Civil War, Alpha J. Kynett probably came to be the most widely known. He was prominent in church circles, was one of the organizers of the relief work during the Civil War, sponsored the founding of the Iowa Soldiers' Orphans' Home, and was active in the

⁵¹ Reverend Collier resigned in March, 1862, to take up work in Chicago. Reverend A. Young and President O. M. Spencer filled in for several Sundays, preaching alternately. Reverend A. B. Kendig arrived in June.

promotion of Church Extension. A. B. Kendig and E. K. Young became well-known ministers in the East after leaving Iowa.

Reverend Merton S. Rice, now preaching at Detroit, Michigan, was listed in a recent poll as one of the twenty outstanding pulpit orators of the United States. Reverend Sylvester E. Ellis who spent twelve years as pastor of the Iowa City Church is preëminent in length of service. He was also one of the best loved for his pastoral work in the community as well as in the church.

THE CHURCH REMEMBERS

The history of the Methodist Episcopal Church of Iowa City spans a hundred years, almost the entire period of the existence of the Commonwealth of Iowa, both as a Territory and a State. The church saw three constitutions drafted in the Stone Capitol not far away. It has seen Iowa City grow from less than a hundred persons in a few cabins to a population of more than fifteen thousand and the State University develop from the beginning in the old Mechanics' Academy to an institution with more than ten thousand students in more than sixty spacious buildings.

This Iowa City church saw the Methodist Episcopal Church divide over the slavery issue and seventeen years later the secession of the slave States; it has lived to see the three divisions of the Methodist body united into one great Methodist Church. It has seen the local Methodist Protestant Church disappear and the German Methodist Church disband as the language barrier melted away. Since Joseph L. Kirkpatrick preached here one hundred years ago some twenty church buildings of other denominations have been built in Iowa City.

The Iowa City Methodist Episcopal Church has seen hospitals built, each one larger than the one before. It has

seen a public library established and watched schools multiply. It has seen three periods of intense interest in temperance and prohibition and has taken part in each movement. Its young men have gone out in the armies of three major wars. Since it was organized the Pacific Coast States, part of the Southwest, Alaska, Puerto Rico, Hawaii, and the Philippine Islands have been added to the United States.

Business houses have come and gone, while the church has continued. It is possible that, with the exception of the Old Stone Capitol, the Methodist Church and St. Mary's Catholic Church are the only institutions in Iowa City whose buildings occupy the original sites allotted them almost one hundred years ago. With the close of the century which began in 1839, the Iowa City Methodist Episcopal Church gives place to the Iowa City Methodist Church and begins another hundred years.

RUTH A. GALLAHER

THE STATE HISTORICAL SOCIETY OF IOWA
IOWA CITY IOWA

SOME PUBLICATIONS

The Concord Coach, by Edwin G. Burgum, is one of the articles in *The Colorado Magazine* for September.

Houseboat and River-Bottoms People, by Ernest Theodore Hiller, has been issued as the first number in Volume XXIV of the *Illinois Studies in the Social Sciences*.

The *Indiana History Bulletin* for May contains an article on *Charles H. Black's Horseless Carriage* (an early automobile). The issue for July includes some data on the Rappite or Harmony Society.

The Catholic Historical Review for July includes *The Catholic Church in Northern Indiana, 1830-1857*, by John Hugh O'Donnell, and *The Significance of the Frontier to the Historian of the Catholic Church in the United States*, by Raphael N. Hamilton.

The Ohio Company and Its Relation to Western Pennsylvania, by Kenneth P. Bailey, and *Lord Dunmore and the Pennsylvania—Virginia Boundary Dispute*, by Percy B. Caley, are two of the articles in the June number of *The Western Pennsylvania Historical Magazine*.

Regionalism in American Literature, by Tremaine McDowell; *Fredrika Bremer: Traveler and Prophet*, by John T. Flanagan; *Excavating the Site of Old Fort Ridgely*, by G. Hubert Smith; and *Business Records*, by Herbert Heaton, are some of the titles in the June issue of *Minnesota History*.

The American Historical Review for July includes *The Fate of Confederate Archives*, by Dallas D. Irvine, and *Frémont and the North Americans*, by Fred Harvey Harrington. Under *Documents*, John R. Alden presents *Washington and the Pittsburgh Route, 1768*.

The Last Antelope, a poem by Edwin Ford Piper; “*Scotts*

Bluffs, Fort John", by T. L. Green; *Religious Beliefs of the Nebraska Indian*, by Mary Hungate; and *Dr. Edwin Ford Piper: An Appreciation*, are contributions of the July-September, 1938, number of *Nebraska History*.

Retail Merchandising in Chicago, 1833-1848, by Erne Rene Frueh; *Mormonism in Illinois*, by Clyde E. Buckingham; *Shawneetown: A Chapter in the Indian History of Illinois*, by Norman W. Caldwell; and *Frontier Sketches: The Schoolmaster*, by C. C. Carter, are the articles and papers in the *Journal of the Illinois State Historical Society* for June.

Missouri As A Pioneer In Criminal Court Reform, by A. C. Breckenridge and W. G. Colman; a second installment of *Educational Opportunities In Early Missouri*, by Margaret McMillan and Monia Cook Morris; and an eighth installment of *Letters of George Caleb Bingham to James S. Rollins*, edited by C. B. Rollins, makes up the series of articles in the July issue of *The Missouri Historical Review*.

Indian Legend of the Deluge, by Ivan Swift; *Indian Chiefs of Michigan*, by E. F. Greenman; *Captain John G. Parker on Lake Superior, 1846-1870*, by James K. Jamison; *A Bridge of Peace*, by Mary Catherine Brennan; *Story of the Consular Corps of Detroit*, by Louis James Rosenberg; *Locating the Capital of the State of Michigan*, by William W. Upton; and *Extension Work in Michigan*, by G. Pearl Darr, are articles in the summer number of the *Michigan History Magazine*.

The February number of *The Kansas Historical Quarterly* contains an installment of *Letters of John and Sarah Everett 1854-1864*; *Cowboy Ballads*, by Myra E. Hull; and *The Man the Historians Forgot* (James H. Lane), by Lloyd Lewis. The May issue contains the following three articles: *The Fourth of July in Early Kansas*, by Cora Dolbee; *Notes on Imprints from Highland*, by Lela Barnes; and a continuation of *Letters of John and Sarah Everett 1854-1864*.

Salient Changes in Southern Agriculture since the Civil War, by B. I. Wiley; *The Cooperative Movement in the Oregon Apple*

Industry, 1910-1929, by Joseph Waldo Ellison; *The Public Domain in the Era of Exploitation, 1862-1901*, by Roy M. Robbins; *The Origin and Early Distribution of New World Cultivated Plants*, by Donald D. Brand; and *The Overproduction of Cotton and a Possible Remedy*, by Ulrich Bonnell Phillips, are articles in *Agricultural History* for April.

The June issue of the *Indiana Magazine of History* includes the following articles and papers: *James Whitcomb Riley in 1876*, by Robert Price; *Frances Wright's Experiment with Negro Emancipation*, by Helen Elliott; *A Civil War Story from Vevay*; *Facts from Old Postal Route-Books*, by Myrtle Walker Amick; *The Educational Program of the New Harmony Memorial Movement*, by Ross F. Lockridge; *Indiana Historical Society*, by Christopher B. Coleman; and *Does History Have Meaning*, by J. Harley Nichols. *Documents* includes *Some Letters to William Plumer*, edited by Lynn W. Turner; *A Visit to New Harmony in 1883*; and *The Ocean Crossing of Vevay's Founders*.

Antoine Dennis: Last of the Chippewa Mail Runners, by Arthur Tenney Holbrook; *Nils Otto Tank: Norwegian Aristocrat and Philanthropist*, by W. A. Titus; and *Social Life in Wisconsin: Pre-Territorial through the Mid-Sixties*, by Lillian Krueger, are the three articles in the June issue of *The Wisconsin Magazine of History*. There is also a document entitled *The Abner Morse Diary: River Falls, 1859-61*, edited by Bayrd Still and William Herrmann; and *Public Schools One Hundred Years Ago as Seen through Foreign Eyes*, an editorial comment.

Papers in Illinois History and Transactions for the Year 1938 contains the following papers: *Must State History be Liquidated?* by Dixon Ryan Fox; *The Contribution of the Pioneer Printers to Illinois History*, by Douglas C. McMurtrie; *Joseph Medill and the Chicago Tribune in the Nomination and Election of Lincoln*, by Tracy E. Strevey; *Mrs. Lincoln — as a White House Hostess*, by Virginia Kinnaird; *Museum Projects in Illinois History for High School Students*, by Louise A. Large; *Teaching Illinois History in the Teachers' Colleges*, by Richard L. Beyer; *Teaching Illinois His-*

tory: The University Viewpoint, by Raymond Phineas Stearns; *An Illinois Martyrdom*, by Frank H. Dugan; and *Richard J. Oglesby: Forty-Niner — His Own Narrative*, edited by Mildred Eversole.

The June number of *The Mississippi Valley Historical Review* contains the following articles and papers: *The Mississippi Valley and Its History*, by William O. Lynch; *Albert Gallatin — Land Speculator*, by Henry M. Dater; *British Versus German Traditions in Colonial Agriculture*, by Richard H. Shryock; *The Northwest and the Reciprocity Agreement of 1911*, by L. Ethan Ellis; and *The Archives of the United States Government: A Documentary History*, by Percy S. Flippin. *The Kentucky Gazette Reports the French Revolution*, by Huntley Dupre; *Neil Macneale, Railroad Builder of the Middle West*, by Preserved Smith; *Timber Empire from the Public Domain*, by Roy E. Appleman; *Thirty-second Annual Meeting of the Mississippi Valley Historical Association*, by William C. Binkley; and *The Richard H. Mockett Diary*, by James L. Sellers, make up the September issue.

IOWANA

The State University of Iowa has recently issued in mimeographed form a *Manual for Iowa Peace Officers*, by Rollin M. Perkins.

The Flowering of the Valley, a story of fine arts at the State University of Iowa, is one of the articles in *Life* for June 5, 1939.

The Historical Records Survey has recently issued No. 18 in the series *Inventory of the County Archives of Iowa*. This volume relates to Cherokee County.

Farm Cooperatives in Iowa, by R. C. Bentley and Frank Robotka, and *Iowa Farm Population Increases*, by Ray E. Wakeley, are two of the articles in the *Iowa Farm Economist* for July.

The August number of *The National Geographic Magazine* presents an illustrated article — *Iowa, Abiding Place of Plenty*, by Leo A. Borah, who was born in Odebolt, Iowa, in 1889. Many of the illustrations are by J. Baylor Roberts.

The Journal of the Iowa State Medical Society for July contains a biographical sketch of Vernon Lawrence Treynor, 1866–1939, and *Medico-Legal Aspect of Alcohol in Road Accidents*, by Judge T. G. Garfield.

Bringing the Stage Coach to Iowa 1837–1842, by Kenneth E. Colton; *The Local Preacher*, by Rev. R. E. Harvey; *A Duffle Bag Diary of an American Red Cross Worker in France*, by Ellis E. Wilson; and *Plank Roads in Northeastern Iowa* are the articles which make up the *Annals of Iowa* for July.

The May number of the *Iowa Law Review* contains a number of articles by Iowans — *Alienability and Perpetuities* (a fourth installment), by Percy Bordwell; *The Employer's Right to Discharge under the Wagner Act*, by Walter L. Daykin; *Tenure and Turnover of the Iowa Legislature*, by Charles S. Hyneman and Edmond F. Ricketts; and *The Out-Moded Terminology of Accord and Satisfaction*, by Henry N. Graven.

Iowa Artists of the First Hundred Years, by Zenobia B. Ness of Ames and Louise Orwig of Des Moines, has been recently published by the Wallace-Homestead Company. It contains an alphabetical list of painters, illustrators, sculptors, commercial artists, art teachers, lithographers, architects, cartoonists, and other artists who have worked in Iowa, with brief biographical sketches of them and an account of their work. There is a classified list at the back of the book, but no index.

SOME RECENT HISTORICAL ITEMS IN IOWA NEWSPAPERS

William G. Kerr relates some early legislative experiences, in the *Atlantic News-Telegraph*, May 24, 1939.

Villa Louis, once the Middle West's social center, is reopened at Prairie du Chien, in the *North Iowa Times* (McGregor), May 25, 1939.

Passing of George Copeland, Iowa pioneer of 1856, in the *Grinnell Herald-Register*, May 25, 1939.

When the Iowa leaders wore beards, by Harvey Ingham, in the *Des Moines Register*, May 27, 1939.

Some newspaper history, by Harold Cochran, in the *Sioux City Journal*, May 28, 1939.

Miss Louise Robyn, noted teacher of music, is from Cedar Rapids, by Frances W. Moore, in the *Cedar Rapids Gazette*, May 28, 1939.

Some early Charles City history, by Mrs. Mary E. Leaman, in the *Charles City Press*, May 31, 1939.

Autobiography of A. U. Coates, in the *Redfield Review*, June 1, 8, 1939.

Village of Froelich to have marker honoring John Froelich, inventor of gasoline tractor, in the *Strawberry Point Press Journal*, June 1, 1939.

Fort Des Moines and the days of 1846 at the Raccoon Forks, in the *Des Moines Register*, June 3, 1939.

Sketch of the life of Judge Charles S. Crail, in the *Fairfield Ledger*, June 3, 1939.

C. I. Whiting, Monona County pioneer, by Cathryn Vander Naald, in the *Sioux City Journal*, June 4, 1939.

Some Keosauqua history, in the *Burlington Hawkeye-Gazette*, June 6, 1939.

George Ralston toured Iowa on a bicycle in 1886, in the *Waukon Republican-Standard*, June 7, 1939.

Life of Judge W. H. Lewis and some Madison County history, by F. A. Lewis, in the *Winterset Madsonian*, June 7, 1939.

John P. Van Patten & Sons, wholesale grocery firm, retire after ninety-five years in business, in the *Davenport Times*, June 7, 1939.

Map of Marion of 1860 recalls interesting facts, in the *Marion Sentinel*, June 8, 1939.

New bridge over Des Moines River at Keosauqua, in the *Fort Madison Democrat*, June 8, 1939.

Some Keosauqua history brought back in centennial observance, in the *Fort Madison Democrat*, June 8, 1939.

Beginnings of the *Le Mars Sentinel*, in the *Le Mars Sentinel*, June 9, 1939.

Captain Charles Hamilton, Ames Civil War veteran, celebrates 100th birthday, in the *Ames Tribune-Times*, June 9, 1939.

Plans for restoring old Colonel Henry Hardman home, where first church, court, and school of Cedar County were held, in the *Davenport Democrat*, June 11, the *Cedar Rapids Gazette*, July 9, and the *Ottumwa Courier*, July 31, 1939.

Marker of trail followed by United States dragoons in Webster County, in the *Fort Dodge Messenger*, June 13, 1939.

Marshall County Historical Society receives gift for log cabin, in the *Marshalltown Times-Republican*, June 14, 1939.

History of Washington, Iowa, prize D. A. R. essay, by Joan Michels, in the *Washington Democrat*, June 14, 21, 1939.

William H. Seward, one time Secretary of State, purchased land in Hamilton County, in the *Webster City Freeman-Journal*, June 15, 1939.

Jefferson Baptist church celebrates 80th anniversary, in the *Jefferson Herald*, June 15, 1939.

Some Keosauqua history, in the *Cantril Register*, June 15, 1939.

A sod schoolhouse, in the *Britt News-Tribune*, June 15, 1939.

Jasper County's oldest house at Vandalia, in the *Newton Record*, June 15, 1939.

Nathan Mortimore, pioneer, in the *Hamburg Reporter*, June 15, 1939.

Corn palace train makes run from Sioux City to Washington for

President Harrison's inauguration, in the *Sioux City Journal*, June 18, 1939.

Sketch of the life of J. Park Bair, State Representative, in the *Storm Lake Register*, June 20, 1939.

Littlefields celebrate centennial of Jackson County claim, in the *Maquoketa Sentinel*, June 20, 1939.

Brookville Seminary built in 1859, in the *Corning Free Press*, June 22, 1939.

Sod houses in Hancock, in the *Britt News-Tribune*, June 22, 1939.

Relatives of Black Hawk at dedication of Black Hawk museum, in the *Council Bluffs Nonpareil*, and the *Davenport Democrat*, June 25, 1939.

Guttenberg holds second annual celebration of birthday of Johannes Gutenberg, in the *Des Moines Register*, June 26, 1939.

Decorah Congregational Church celebrates 85th anniversary, in the *Decorah Public Opinion*, June 27, 1939.

Lutheran Church at Monticello celebrates 50th anniversary, in the *Monticello Express*, June 29, 1939.

Moise Haindfield, 90, tells of eventful life of pioneer days, in the *Sloan Star*, June 29, 1939.

Elkhorn Tavern was favorite stop-over for westward pioneers, in the *Decorah Journal*, June 29, 1939.

Old horse pistol recalls organization of "Protective Horse Thieves Association" near Cedar Falls, in the *Traer Star-Clipper*, June 30, 1939.

Four hundredth anniversary of discovery of Mississippi River will be observed in 1941, in the *Des Moines Register*, June 30, 1939.

Mormons pay tribute to founders at Nauvoo, in the *Keokuk Gate City*, July 3, 1939.

History of the Amana Colony, by Iola Thomas, in the *Des Moines Register*, July 3, 1939.

History of the Kossuth Presbyterian Church after one hundred years, in the *Mediapolis New Era News*, July 4, 1939.

Amy Leslie, former stage star and dramatic critic, was born in Burlington, in the *Burlington Hawkeye-Gazette*, July 5, 1939.

Death of last veteran of Hornet's Nest Brigade, in the *Oskaloosa Herald*, July 7, 1939.

Souvenir booklet of Fairfield of 1891, in the *Fairfield Ledger*, July 7, 1939.

Sketch of the life of Alexander G. Clark, prominent colored attorney, by Phil Hoffmann, in the *Oskaloosa Herald*, July 5, 7, 8, 1939.

Documents in Omaha University Library include material on Icarian community, in the *Glenwood Opinion-Tribune*, July 10, 1939.

Death of W. J. Dixon, pioneer Iowa lumberman and former State Representative, in the *Des Moines Tribune*, July 11, 1939.

Sketch of life of Frank S. Lovrien, former State Representative, in the *Fort Dodge Messenger*, July 10, and the *Humboldt Independent*, July 11, 1939.

Luana named for pioneer woman, in the *Elkader Register*, July 12, 1939.

Death of Hiram Penn, 103, in the *Randolph Enterprise*, July 13, 1939.

The Des Moines River Land Grant, by C. L. Lucas, in the *Madrid Register-News*, July 13, 1939.

Wapello is one hundred years old, by Blanche J. Bigger, in the *Wapello Republican*, July 13, 1939.

Civil War episode as told by Jim Worth, in the *Seymour Herald*, July 13, 1939.

Mrs. Charles Washington recalls household of Governor Kendall, in the *Albia Republican*, July 13, 1939.

Huppert family homestead built on Irish Ridge Road in 1853, in the *Burlington Hawkeye-Gazette*, July 17, 1939.

Iowa Falls Museum contains large collection of firearms, in the *Iowa Falls Citizen*, July 18, 1939.

Littleport was once a rallying ground for Indians, in the *Elkader Register*, July 19, 1939.

Story and pictures relating to Iowa's Underground Railway, in the *Allerton News*, July 20, 1939.

Mother of Ann Rutledge believed buried in Iowa, in the *Mt. Pleasant Free Press*, July 20, 1939.

Death of E. B. Thomas, former State Representative, in the *Exira Journal*, July 20, 1939.

Rollin B. Organ, born in Washington, Iowa, in 1844, is Civil War veteran, in the *Washington Journal*, July 21, 1939.

Outlaws Iowa can't forget, by Kent Pellett, in the *Des Moines Register*, July 23, 30, August 6, 1939.

Camanche celebrated 103rd anniversary of founding, in the *Davenport Democrat*, July 23, 1939.

Death of Judd Page, early day sportsman, in the *Waterloo Courier*, July 25, 1939.

Volga City founded by Gould family, in the *Elkader Register*, July 26, 1939.

Death of C. C. Bradley, "farm riot" judge, in the *Des Moines Tribune*, July 26, and the *Cherokee Times*, July 27, 1939.

History of Ohio Church at Sumner dates back seventy-five years, in the *Marengo Pioneer Republican*, July 27, 1939.

Picture of Edwin Manning, founder of Keosauqua, in the *Keosauqua Republican*, July 27, 1939.

Old scrapbook item tells of organization of the "Keosauqua and Bloomfield Plank Road Company", in the *Keosauqua Republican*, July 27, 1939.

HISTORICAL ACTIVITIES

The Indiana Historical Society is beginning the work of excavating the Angel Mound group of earthworks in Vanderburgh and Warrick counties. This area was acquired by the Society in 1938 and 1939.

Dr. Arthur J. Larsen has been made acting superintendent of the Minnesota Historical Society. Dr. Theodore C. Blegen resigned to devote his time to research and teaching at the University of Minnesota.

The Annual Ohio History Conference was held at Columbus on April 6-8, 1939. Participating in this meeting were the Ohio State Archaeological and Historical Society, the Ohio Academy of History, and the Columbus Genealogical Society.

The thirty-third annual meeting of the Missouri Historical Society was held at Columbia on April 25, 1939. The speaker at the annual dinner was Lloyd Lewis of the staff of the Chicago *Daily News*. His subject was "The Missouri-Kansas War". Trustees were elected and reports read. Floyd C. Shoemaker is Secretary of the Society.

The annual "Boone Day" meeting of the Kentucky State Historical Society was held at Frankfort on June 7th. Dr. Willard Rouse Jillson presented Lieutenant George Gray, whose mural painting of the Battle of Blue Licks was unveiled. Dr. Frank L. McVey, president of the University of Kentucky, delivered an address on "Assumptions of Democracy".

The seventeenth annual summer tour and convention of the Minnesota Historical Society was held on June 15, 16, and 17, 1939. Starting at St. Paul, stops were made at Rochester, Harmony, Winona, and Frontenac. At Rochester visits were paid to the Mayo Clinic and the museum of the Olmstead County Historical Society. Papers read at the various meetings included: "Health and Medi-

cine in Early Rochester", by Helen Clapesattle; "Why I am Interested in Local History", by Mrs. B. T. Wilson; "Business Records and the Historian", by Rodney C. Loehr; "John S. Harris, A Pioneer Horticulturist of Southern Minnesota", by Joseph Ball; "Steamboating on the Upper Mississippi River", by William J. Petersen; "The Lure of Old Frontenac", by Grace Lee Nute; and "The Fashionable Tour", by Theodore C. Blegen.

IOWA

Morning Sun's town council recently created the office of historian and curator of the museum to encourage the preservation of local history and relics.

E. F. Pittman has been reappointed to the position of newspaper supervisor at the Historical Department at Des Moines. Mr. Pittman held the position for twenty years prior to 1937.

Daughters of Union Veterans erected a monument in memory of Tom Howard Post No. 101 at Clear Lake, Iowa. Governor George A. Wilson was the principal speaker at the dedication on August 6, 1939.

The following officers were elected at a meeting of the Adair County Historical Society: president, Dr. R. H. Gregory of Fontanelle; Guy Pote of Bridgewater, vice president; and Mrs. J. A. Barr of Greenfield, secretary.

The Long Grove First Christian Church celebrated its centennial anniversary on June 4, 1939. The program included a pageant entitled "A Century of Faith". A pamphlet containing a history of the church was published at the time.

The Pella Historical Society held a meeting on July 6, 1939, for the presentation of the report of the year's activities and the election of its directors. The Society sponsors the Tulip Festival and maintains an historical museum.

At the annual meeting of the Jasper County Historical Society the possibility of permanent headquarters for the Society's relics and historical documents was considered. A pledge of \$1000 from

a former resident of Newton was received to start a fund for such a building.

Bentonsport celebrated the one hundredth anniversary of its founding on August 17, 18, 19, 1939. Included in the homecoming events were a memorial service, addresses, musical programs, and a pageant. Headquarters of the celebration were in the old Mason House, a landmark of Van Buren County.

Among the officers and delegates of the Society of Mayflower Descendants in the State of Iowa who attended the fifteenth general congress of the national society in Plymouth, Massachusetts, September 3-8, 1939, were Mrs. George Owings of Marshalltown, deputy governor general, and Mrs. Louis B. Schmidt of Ames, assistant general.

The Warren County Historical Society voted a permanent organization at a meeting held on June 27, 1939. Room was provided the organization in the new courthouse, where historical relics will be kept. The following officers were elected: C. C. Briggs, president; Mrs. Besse Matson Ellis, secretary; and F. P. Henderson, treasurer.

The Ringgold County Historical Society effected a permanent organization on July 20, 1939, providing for officers and a board of managers of twenty-five members. The following officers were elected: president, John E. Freeland; vice president, Arthur S. Palmer; secretary, Vera Dickens; and treasurer, C. D. Allyn. The meeting was held during the third annual reunion of Old Settlers of Ringgold County at Mount Ayr.

Washington, Iowa, celebrated its centennial on August 8, 9, 10, 1939. Among the features planned by the centennial commission were an historical pageant, parades, an historical museum, games, and various entertainment. Creating an early atmosphere were the more than seventy-five slab fronts of stores and special buildings made from slabs in the city. Contests to select the winning Sunbonnet and Whisker Club contestants were held. A Centennial Memorial Fountain was placed in Central Park as one of the events

of the celebration. Fred S. Downing was president of the centennial commission.

Keosauqua celebrated its centennial on August 1 and 2, 1939. Pioneer costumes, hairdress, and other customs were revived. Special editions of Keosauqua newspapers were published to advertise and commemorate the centennial celebration. Keosauqua took the occasion to dedicate its new bridge across the Des Moines River. Included also among centennial events was the dedication of the "Honey War" marker, at which Governor George A. Wilson gave the address, recalling the old Iowa-Missouri boundary dispute. Roscoe Stewart, chairman of the State Conservation Commission, spoke at the dedication of the new bathhouse at the Keosauqua State Park on August 2nd.

THE STATE HISTORICAL SOCIETY OF IOWA

Dr. William J. Petersen, Research Associate of the State Historical Society of Iowa, gave a talk before the Iowa City Junior Chamber of Commerce on June 6th. He told about the Fourth of July celebrations in the Territory of Iowa a century ago. On August 11th he spoke on the Indians of Iowa before the refugees at Scattergood. On August 30th he attended the Iowa Authors Club meeting at Des Moines and gave a brief talk on historical writing in Iowa.

The following persons have recently been elected to membership in the Society: Miss Mary E. Arrowsmith, Washington, Iowa; Mr. Chas. O. Austin, Jr., Iowa City, Iowa; Mr. H. S. Boudinot, Davenport, Iowa; Miss Daisy Cameron, Belmond, Iowa; Miss Margaret Divelbess, Cedar Falls, Iowa; Mrs. Ernest V. Evans, Cleveland Heights, Ohio; Mr. J. H. Ghrist, Des Moines, Iowa; Mrs. R. P. Ink, Mount Vernon, Iowa; Mr. Hugh E. Kelso, Iowa City, Iowa; Mr. W. J. Kueneman, North English, Iowa; Mrs. Alice B. Lewis, Iowa City, Iowa; Mr. J. B. McKay, Cedar Rapids, Iowa; Dr. Jno. A. Meshinger, Dubuque, Iowa; Mr. Wm. H. Swartzendruber, Peoria, Illinois; Mr. Geo. E. Virden, Des Moines, Iowa; Mrs. Irving Zeitler, Albany, New York; Sister M. Alberta, Council Bluffs, Iowa;

Mrs. Thomas Caywood, Iowa City, Iowa; Mr. Stewart Holmes, Cedar Rapids, Iowa; Mr. Herbert Krause, Fergus Falls, Minnesota; Mr. Thomas E. Mann, Des Moines, Iowa; Miss Lillian Minick, Washington, Iowa; Mr. W. W. Strohbehn, Cedar Rapids, Iowa; Mr. L. D. Wareham, Iowa City, Iowa; Mr. Andrew S. Eash, Wellman, Iowa; Miss Carol Forgey, Washington, Iowa; Mr. Harry O. Hansen, Bettendorf, Iowa; Dr. G. E. Harrison, Mason City, Iowa; Miss Marjorie Holley, Ottumwa, Iowa; Mr. Irvin L. Huffman, Iowa City, Iowa; Sister Mary Jeanette, Dubuque, Iowa; Mr. Harry C. Lynn, Davenport, Iowa; Mr. W. F. Mahanay, Jefferson, Iowa; Miss Grace M. Martin, Des Moines, Iowa; Mr. Herbert Stamats, Cedar Rapids, Iowa; and Mr. A. V. Wiggins, Story City, Iowa.

The following have been enrolled as life members: Mr. W. P. Bair, Chicago, Illinois; Mrs. Rex J. Ballard, Davenport, Iowa; Mr. S. A. Burgess, Independence, Missouri; Mr. George C. Carpenter, Des Moines, Iowa; Mr. R. F. Clough, Mason City, Iowa; Mr. S. A. Cohagan, Waterloo, Iowa; Mr. C. E. Daniels, Ottumwa, Iowa; Mr. E. Engleson, Sioux City, Iowa; Mr. G. M. Foster, Ottumwa, Iowa; Mr. J. Ross Lee, Davenport, Iowa; Mrs. Willis A. Lomas, Pacific Palisades, California; Mr. Jesse A. Miller, Des Moines, Iowa; Mr. A. I. Naumann, Davenport, Iowa; Dr. Raymond E. Peck, Davenport, Iowa; Mr. E. H. Rickman, Battle Creek, Iowa; Mr. William F. Riley, Des Moines, Iowa; Mr. Frederic C. Smith, Keokuk, Iowa; Miss Bessie J. Sperring, Tahlequah, Oklahoma; Mrs. Alice M. Welty, Nevada, Iowa; Mr. Walter W. White, Spirit Lake, Iowa; Mr. Charles C. Deering, Des Moines, Iowa; Mr. Paul M. Godehn, Chicago, Illinois; Mr. Dewey W. McCracken, Sioux City, Iowa; Mr. Herman H. Trachsel, Iowa City, Iowa; Miss Maud Spence, Mt. Ayr, Iowa; Mr. Walter S. Stillman, Council Bluffs, Iowa; Mr. Carl Weeks, Des Moines, Iowa; and Mr. A. L. Vandermast, Los Angeles, California.

NOTES AND COMMENT

Eddyville celebrated "Pioneer Days" on August 8 and 9, 1939. Highlight of the event was the address by Governor George A. Wilson.

The Iowa Library Association will meet in Des Moines on October 15-17, 1939. Miss Mae C. Anders of Des Moines is the president of the Association and Miss Cornelia Rhynsbarger of Muscatine is the secretary.

The annual Boone Valley Old Settlers Picnic was held at Eagle Grove, on September 1, 1939. A special feature of the meeting was the interviews with old settlers, broadcast through the mobile unit of KGLO of Mason City.

Redfield held its 1939 "Old Settlers" event on August 11, 1939. Ora Williams, Curator of the Historical Department at Des Moines, gave the principal address in which he reviewed the history of the country surrounding Redfield.

A special feature at the Old Settlers' Day celebration of O'Brien County on August 31, 1939, was the display of the Iowa War Records Survey at Primghar, sponsored by the Adjutant General of Iowa and the American Legion, and financed by the Works Progress Administration.

New officers were elected at the annual picnic of the Black Hawk County Early Settlers Association held on August 26, 1939. J. Birney Allen of Waterloo was named president, Jesse O. Kober of La Porte City, vice president, and John Blim of Waterloo, secretary-treasurer.

Old settlers of Madison and Warren counties held their 53rd annual reunion at St. Charles on August 17, 1939. Addresses were given by Rev. Viela M. Elston of Woodbine and by Mr. Ad White, an early pioneer of Madison County. Old settlers also had a meeting at Winterset on September 14 and 15, 1939.

The annual meeting of the Iowa Authors Club was held at the home of Mrs. Alice C. Weitz in Des Moines. New officers elected were: honorary president, Phil Stong; honorary vice president, Wallace Stegner; president, Frank Luther Mott; first vice president, Forrest Spaulding; second vice president, William J. Petersen; secretary, Alice C. Weitz; and treasurer, Louis B. Schmidt.

Counties of two States joined in a picnic celebrating pioneer times, when about two thousand residents of Martin County, Minnesota, and Emmet County, Iowa, met at Okamanpedan Lake on August 27, 1939. The principal "pioneer" talk was given by Judge N. J. Lee of Estherville. The "tall corn" contest held on the occasion was won by Martin County, Minnesota, with an entry measuring sixteen and one-half feet.

A memorial tablet to Jay G. Sigmund, "poet of the Wapsipicon", was unveiled at Waubeek, Linn County, on August 6, 1939. The tablet inscription was written by Paul Engle, of the University of Iowa. Henry J. Hood of Waubeek, boyhood chum of Mr. Sigmund, was in charge of ceremonies. Included in the program were the reading of poems written by Mr. Sigmund and tributes spoken by old-time friends of the poet. Several hundred friends and old neighbors attended the ceremonies.

The Iowa State Conservation Commission has been asked to purchase some 400 acres of land in the Yellow River country for the preservation of Indian mounds. The additional acreage is needed for the establishment of a National Indian Mound Monument by the United States Park Service. The Commission has allotted \$2500 for the purchase of the remainder of the original site of Fort Atkinson. The year 1940 will mark the one hundredth anniversary of the establishment of the army post, and the Greater Winneshiek League is furthering plans for the restoration of the building.

CONTRIBUTORS

EARL W. HAYTER, De Kalb, Illinois. Born at Ridgeway, Ohio, on February 25, 1901. Educated in the public schools at Bartlett, North Dakota. Received B. A. degree at the University of Nebraska in 1927, M. A. degree in 1931 at the University of North Dakota, and Ph. D. degree at Northwestern University in August, 1934. Member of the State Historical Society of Illinois, Agricultural History Society, and the American Historical Association. Author of two articles — one in the *North Dakota Historical Quarterly* for 1932 and the other in the *Transactions of the Illinois State Historical Society* for 1936. Is at present at work on a monograph on "The American Farm Fence".

JACOB ARMSTRONG SWISHER, Research Associate of the State Historical Society of Iowa. Author of *Robert Gordon Cousins*, *The Iowa Department of the Grand Army of the Republic*, *The American Legion in Iowa*, and *Leonard Fletcher Parker*, and many articles in *The Palimpsest* and *THE IOWA JOURNAL OF HISTORY AND POLITICS*. (See *THE IOWA JOURNAL OF HISTORY AND POLITICS* for July, 1931, page 458.)

RUTH AUGUSTA GALLAHER, Associate Editor of the State Historical Society of Iowa. Author of *Legal and Political Status of Women in Iowa* and joint author of *Stories of Iowa for Boys and Girls*. Contributor to *The Palimpsest* and *THE IOWA JOURNAL OF HISTORY AND POLITICS*. (See *THE IOWA JOURNAL OF HISTORY AND POLITICS* for January, 1916, page 156.)

A N I N D E X
TO THE
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